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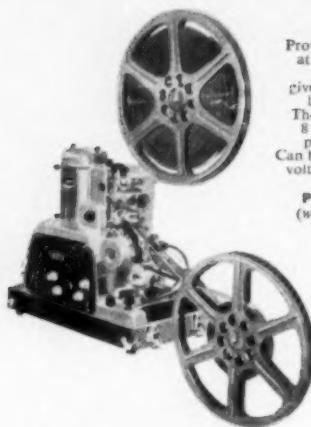
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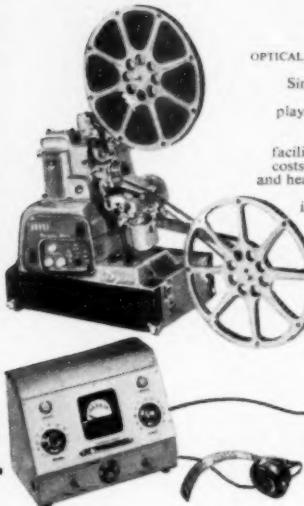
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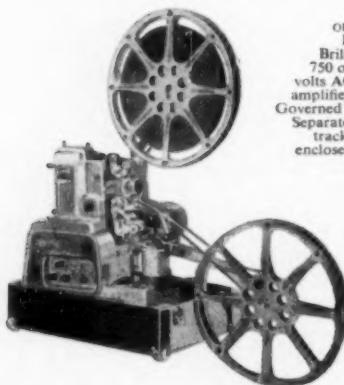
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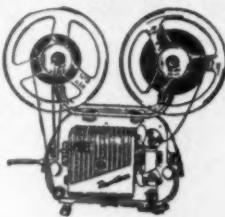
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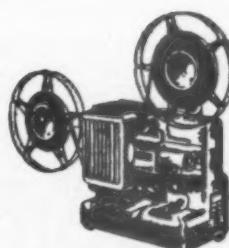
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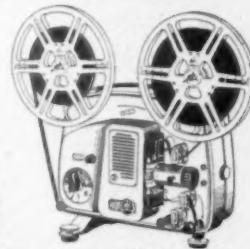
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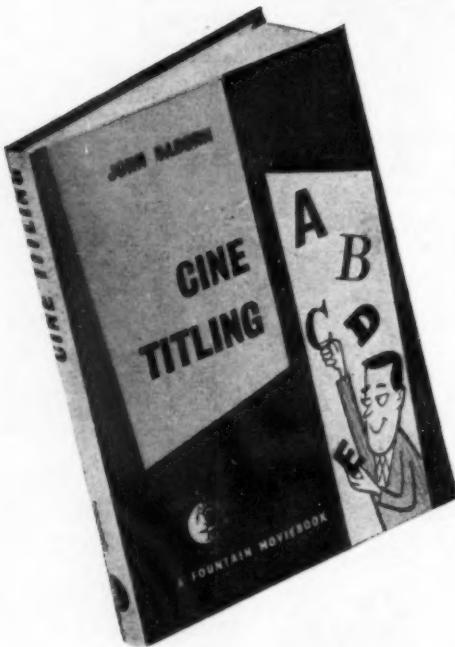
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CINE TITLING JOHN DABORN

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EXPOSING CINE FILM BRIAN GIBSON, F.I.B.P.

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FILMING IN COLOUR

DEREK TOWNSEND, M.B.K.S., A.I.F.C.

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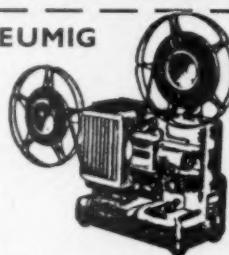
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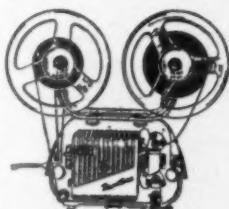
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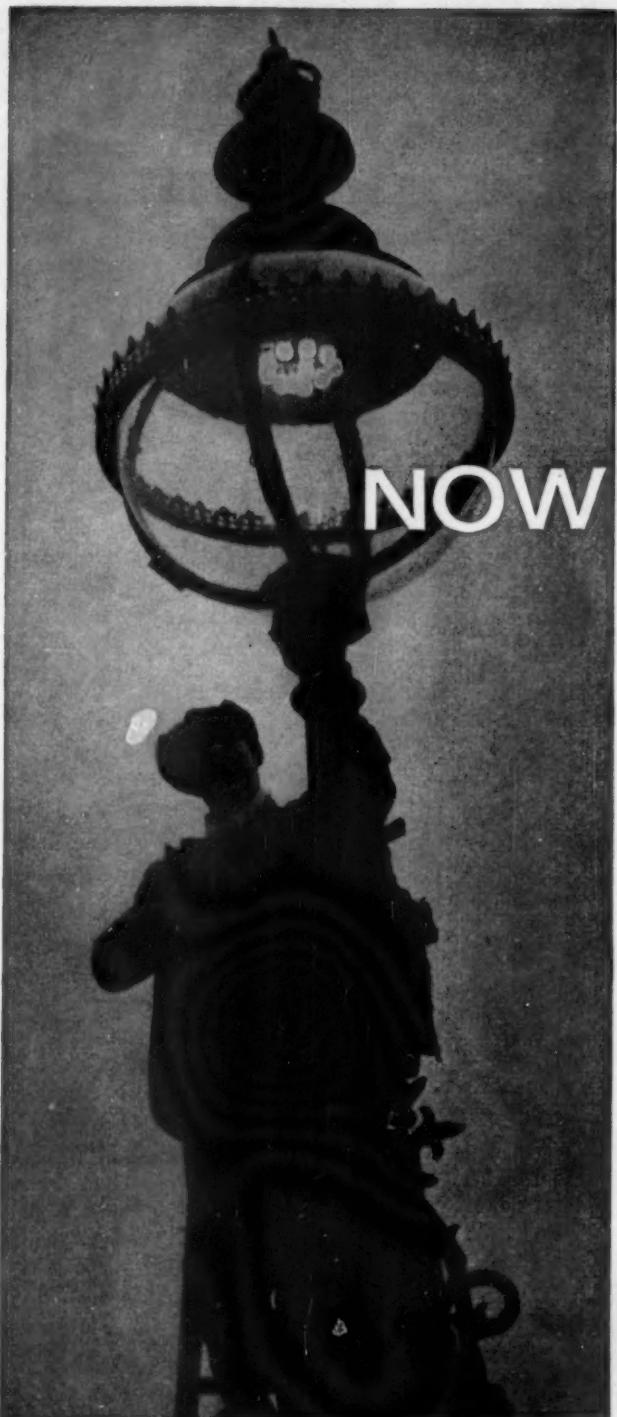
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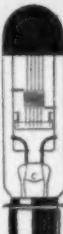
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300w. 230v. Prefocus Cap for Dismar Duo, etc., and all pre-focus lamp projectors not using step-down transformers or resistances. Usual price 34/3, our price 21/6.

250w. 50v. Prefocus Cap for Specto Educational, Specto Analyzing, Agfa AL, Autocar, Gebescop Model A, B, C, Kodak A, B, C, Siemens. Usual price 30/-, our price 15/-.

250w. 110v. Prefocus Cap for Dismar Duo, Paillard Bolex P, C, D, Specto Educational. Usual price 27/6, our price 15/-.

250w. 230v. Prefocus Cap for Dismar Duo, Eumig P25, P111 etc. Usual price 27/9, our price 15/-.

200w. 110v. Prefocus Cap for Kodak B/50, B50R, etc. Usual price 27/9, our price 8/-.

200w. 50v. Prefocus Cap for Gebescop A, Siemens Standard, Siemens H8, Zeiss Ikon Kinox. Usual price 27/9, our price 15/-.

100w. 30v. Prefocus for Specto, 10/-.

100w. 12v. Prefocus (not for Eumig or Son), 5/-.

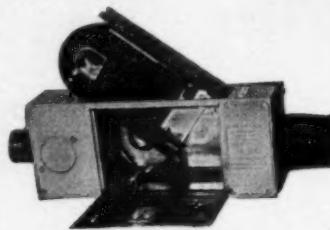
100w. 220v. Prefocus Cap. Usual price 19/6, our price 10/-.

100w. 110v. B15s, SCC, Cap for Agfa Movector, Kodak 80/30, 8/20, B/25, N. Usual price 18/3, our price 5/-.

100w. 230v. B15s S.C.C. Cap for Noris, etc., and any projector accommodating a small single centre contact cap. Usual price 18/3, our price 10/-.

AMAZING CINE OFFER

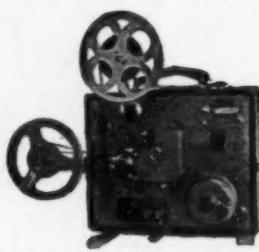
Another huge purchase of the popular Ex. Govt. G45, 12 or 24 volt 16mm. Cine Camera enables us to reduce the price to 50/- complete with magazine (spare mag. 6/-). Features are: 16 f.p.s. electrically operated. High quality f/3.5, 2in. lens (fixed focus) magazine loading. Buy now! Post 2/6 extra.



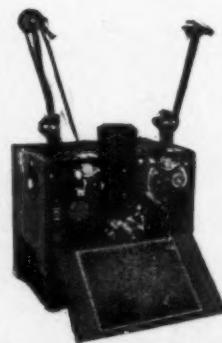
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OR SILENT
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1in. f/1.65 Coated Taylor Hobson or Projection Lenses, 22mm. dia. Barrel, suitable for Eumig, Bell Howell, etc. List price £7 10 0 Our price £3 10 0

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New 1,600ft. 16mm. De Brie aluminium spools 8/- post 1/-

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1,600ft. 16mm. Steel Spools only 8/- post 1/-



EVERY THURSDAY Is 3d

Vol. I No. 6
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2 March 1961

Edited by
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Made in Britain

THE UPSURGE of amateur cinematography, particularly 8mm., during the past few years can scarcely be said to have excited many existing or potential camera and projector manufacturers in Great Britain. The sombre fact is that the number of British manufacturers in the 8mm. field has actually decreased in the last five years, the smaller firms having found it impossible to keep up the pace in design, styling, manufacture and — above all — marketing.

One of the decisive turning points for the smaller producer came a couple of years ago with the arrival of the "electric eye" camera. The fairly radical technical changes that this brought about and the possibility of involvement with patents held by the companies which introduced the first electric eye cameras proved a deterrent to many manufacturers — not only in Britain, but all over the world — who could not command the resources of the large organisations.

In this country there are now only two firms making both 8mm. cameras and projectors. And both of them — Rank Precision Industries (Bell & Howell equipment) and Kodak Ltd. — have close links with their American associates who designed, toolled up for and produced, the original versions. No other manufacturers in Britain have had the foresight to find out what the market requires and the capacity and drive to see

the job through. So we have to look largely to other countries to supply our 8mm. needs.

Switzerland, Germany, Austria and Czechoslovakia all produce deservedly popular cine apparatus. France has also got down to the task of designing and building 8mm. cameras and projectors in line with the modern trend. Japan, of course, has done the most fantastic job of all, and has introduced a host of new, up-to-date models, many of which have as yet made only a token appearance here.

Unhappily, as time goes on it becomes more and more difficult for new British manufacturers to break into the 8mm. equipment market. The problems are underlined by the news that one of the best-known British firms in the cine field, Specto Ltd., have taken on the agency for the Japanese Sankyo equipment; already they have ceased production of their own cameras and — at the time of writing — all but one model of their projectors.

In this highly competitive 8mm. field the manufacturer must aim at the widest possible distribution of his products if he is to stay in business. One British accessory manufacturer has taken a novel course: the 8mm. spools recently introduced by Johnsons (see test report in this issue) are identical — except for the name moulded into the plastic sides — with those distributed by R. F.

Return to the Studios

One hears a lot these days about the desirability of going out into the streets and filming people as they really are, of turning one's back on studio contrivance and using real settings, of exchanging photofloods for available light. The amateur is, of course, well advised to choose realism in preference to artifice, for the less that stands between him and the expression of his ideas, the better.

Yet it is possible to go too far in clearing the ground of obstacles. The professional does not learn his craft by dispensing with mechanical aids. It is in using them to control conditions that knowledge is gained. One amateur cine club, Pioneer Productions, of south-west London, is also pressing forward in this direction. As this still shows, they use studio set-ups to a degree unusual among amateur groups. And since they have at their disposal equipment of a variety also infrequently found in amateur groups, prospective members need not be deterred if their pockets are shallow. Details of membership are available from Peter R. Davis, 10 Larch Road, Balham, S.W.12.



Hunter. In this way the basic (and surprisingly high) costs of the moulds and tools are spread over a greater number of sales. The greater the total sales in relation to design and tooling costs, the better the chances of reducing the selling price. And this, of course, is why amateur cine equipment today generally represents really good value for money.

8mm. SOUND ON FILM

IN a recent issue we reported certain very interesting views advanced by Dr. John Maurer, head of the well-known American firm manufacturing professional sound recording gear. He expressed the opinion that there was considerable scope for *optical* sound on 8mm. film for educational and business use, and that the problems involved in producing a satisfactory track on this smallest of film gauges should not be insurmountable with present-day techniques.

The advantages of optical over magnetic sound tracks are obvious: apart from removing the danger of accidental erasure of part or all of the track by the user, the system is also cheaper if quantities of prints are to be turned out, for the separate striping process is not necessary, and it might even be possible to print picture and sound in one operation.

Now, Dr. Maurer has demonstrated practical progress in this field, and has successfully reproduced optical sound 8mm. film; the track, 25 mil wide, runs at 24 f.p.s., and is placed between the perforations and the outer edge of the film (as with magnetic stripe). It is recorded by the Maurer VDL system (already in use for 16mm. work), which is said to have unusually good signal-to-noise ratio, and good frequency response. Prints are made from 35mm. or 16mm. originals, and Dr. Maurer is designing a special reduction printer to enable laboratories to carry out this work.

It remains to be seen whether the idea will be taken up by equipment manufacturers. It certainly should not be very difficult to add exciter lamp, scanning optics, and a photo diode to some current magnetic stripe machines, though space may be a bit of a problem. One can only hope that if this project bears fruit, requisite standards will be laid down and strictly adhered to right from the start. The muddle which bedevils stripe offers a clear enough warning.

THE BOOGIES



"See, it says, 'Thread the film carefully through the gate' "

8mm Viewpoint

BY DOUBLE RUN

3D IN 8mm.

Mr. P. B. Wye, of Blenheim, New Zealand, has been interested in 8mm. movies since 1938 and since arriving from England in 1947 has produced a few sound films. "A friend and I", he writes, "have a stripe attachment called a Filmag (made in Australia) which gives fair results but is difficult to thread and clumsy to handle. Our method has been to time and record the music on tape and feed to the Filmag through a mixer, at the same time projecting the film on the screen and recording speech and sound effects via the microphone, also fed via the mixer. An assistant monitors the sound through earphones as it goes on the stripe. Providing everyone is thoroughly rehearsed and that long speeches are avoided, this method is workable, but it is essential to have a machine that does not cause a plop on the stripe when it is turned off".

Mr. Pye is also very interested in 3D projection and wonders if there is any future in it on 8mm. "By splitting an 8mm. picture in half (by means of prisms) and projecting, as it were, with the projector on its side, an acceptable frame could be obtained. Although only a small picture could be projected, I don't think it would be too small for home use. Twin lenses on camera and projector would, of course, add to the initial cost, but the film would cost no more. Perhaps there are technical difficulties involved of which I am not aware, but I do feel that 3D has great possibilities — and what an answer to television (just starting to rear its head in this country)!"

I cannot really share his optimism, for 3D has not caught on here either in the professional cinema (which preferred wide screen) or on 16mm., for which it has been available for some time. The restricted picture size (which also has to be taller than it is wide) and the need for wearing special spectacles are major drawbacks.

Mr. Pye comments that he can find no mention of a polarising filter in *Making 8mm. Movies*. He has a home-made one which he finds useful. Certainly it can be useful for cutting out reflections and darkening blue skies with colour film, and can serve as a neutral density filter if used on top of a second polarising filter. Further, by rotating one on top of the other, fades can be produced. So it is perhaps a little surprising that we do not hear more of them. I've never seen an 8mm. movie maker use one. They are listed in the cine catalogues, so presumably someone must use them. If you do, I'd be very interested to see the results.

Monkey Business

THE NEWS in *A.C.W.* of the arrival of 8mm. stripe films leads to the hope that some of the silent film libraries will react by becoming more enterprising. There is a wide range of silent 8mm. titles available for purchase, but the same comparatively restricted choice is to be found in most of the smaller libraries. It is not easy to see why, because they are small, they necessarily have to offer exactly the same films as the firm along the road.

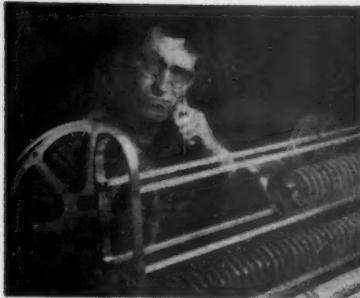
One Movie Pak release found almost everywhere is *Chimp on the Farm*, which suggests a one-man effort. The camerawork is competent enough, but the construction seems somewhat haphazard. There are some amusing shots of the chimp dipping a finger (do chimps have fingers?) into an ink bottle as a girl writes a letter. "Can it be that she is sending Shorty to the zoo?" inquires a sub-title; then, a little later, "Maybe he's too mischievous", suggests another — convenient if scarcely very original ways of filling in gaps in the action.

The chimp runs off when visitors arrive (who they are, we are not told). At one stage, the girl appears to find him — but no, next time we see her, she is still searching. The chimp chases piglets, goslings, and so on, invades a schoolhouse (there is just one rather dark shot of him capering about on desks. One wonders if it came from another film. More interesting to me, though, was the lack of lights for this shot. This, more than anything else, suggests to me a solo effort.)

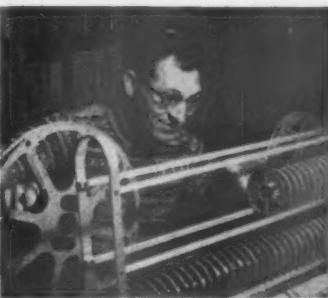
The chimp then comes across some boys swimming in the river. That, at any rate, is the idea, but chimp and boys are never seen in the same shot. He plays with their clothes on the bank (there are jump cuts here) and hurls them in the water. The boys shake their fists (inadequate direction is again evident) and start swimming to the shore.

That is all we see of them. They don't seem to tie in with anything else that happens before or after, but a strange shot follows of the chimp and a boy's hand and arm flashing past the camera in the immediate foreground, suggesting either lack of care on the part of the cameraman, or that the film has been condensed from a much fuller version.

Meanwhile the girl is hot on the chimp's trail and finds him hiding in a scarecrow's gear. Here, you might think, the film would end — but no. There are some shots of the family eating and the chimp diverting a boy's fork into his own mouth. Indeed, an intriguing film, though not so much for the antics of the chimp.



Impasse—jump cut!



Salvation—cutaway!

If a complete editing bench such as this is beyond your pocket, what about the film rack? That, at least, costs little to make, and—like the author—you may find that friends will donate spare spools.

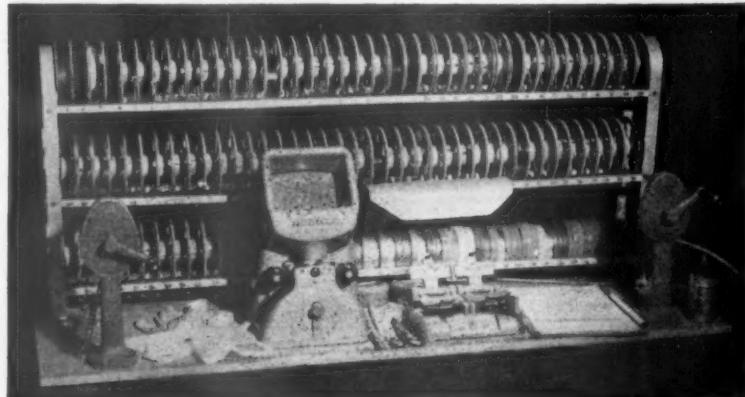
Cut and Come Again

I enjoy editing as much as any other part of film-making, and like to do it in comfort, says

GORDON ROWLEY

"CUT when she glances left", said the director during a recent club 8mm. editing session. The instruction was simple and clear; putting it into practice proved far from simple. For although the action was obvious enough on the screen, it takes a very good animated viewer to show up the flicker of an eyelid, and good viewers are expensive. Perhaps here is a prime reason why amateur films are so rarely edited, or only badly pieced together.

On a subsequent show of hands to vote on equipment to buy for the club, a better 8mm. editing bench won by a considerable majority. It now only remains to be seen if good use is made of it at the moderate hire fee of 2s. 6d. a



week to members. I am not suggesting that expensive equipment alone is going to make a great film from poor material. If I did, I should be assailed by letters citing masterpieces fitted together on the kitchen table with flour paste and a carving knife. But a well laid out editing bench with everything to hand gives added stimulus to the delights of assembling your picture piece by piece.

The set-up illustrated is for 16mm. and cost me more than some would allow for a camera or projector, but I enjoy editing as much as any other part of film-making and like to do it in comfort.

Most authorities recommend storing cut lengths of film in tins or hung from pins on a frame. I prefer to wind each length on to a 50 or 100ft. plastic spool. Collecting sufficient spools may take time, but does not demand exorbitant expenditure on Kodachrome—I was surprised how many fellow enthusiasts turned up with spare reels found lying around unused.

Each spool is numbered on both sides in pencil, and occupies a position similarly numbered in blooping ink on the rack. When a newly processed film is to be cut, each shot is wound direct on

to a fresh spool and a list of shots and their spool numbers set down on the pad of paper. Building up a sequence is then merely a matter of taking down the appropriate reels from the rack. If there is a tidier, pleasanter method of assembling film than this, I have yet to discover it.

The rack is home-made from eight 3ft. lengths of aluminium, flat and U-section, costing about £1. It accommodates over a hundred spools, but size is dictated by personal choice. A polythene cover goes over the top to keep off the dust when it is not in use.

The animated viewer sit in holes drilled in the plywood base and carefully aligned to fit the rubber feet. They can be easily removed for cleaning. Scraps of aluminium also made the lampholder directly above the splicer but carefully shaded from the operator and viewer. A flat tin under the splicer catches the trimmings that fall through.

Another upright tin of suitable proportions screwed to the baseboard guards the bottle of cement, which cannot be knocked over. (I have not so far fitted an alarm bell to ring ten seconds after the cap has been left off—any

continued on page 270



Adjustable brake for winder made from half an old projector belt. Cement bottle tin to left screwed to baseboard.

Kodak Presstape Movie Splicer

UTILISING pressure-sensitive transparent perforated adhesive tape, this new Kodak splicer for 8mm. and 16mm. films obviates the necessity for scraping the emulsion from one end of the joint. The cutting is ingeniously arranged both to avoid cutting through a sprocket hole and to make the major part of the cut along a frame line. Tape is applied to both sides of the film, but the tough plastic used is so thin that the resulting splice is no thicker, and only slightly stiffer, than a conventional overlap splice.

The splicer consists of two tough plastic mouldings, one forming the base with working surface and teeth, and the other hinged to it and incorporating the cutting blade and holding springs; both are of smooth finish, with well-rounded edges, and in a pale stone colour. The base has holes for securing screws, pockets for splicing tapes, and other slots which may herald future accessories. There are two integrally-moulded plastic teeth and one sprung steel tooth each side of the centre line, to hold the two film ends.

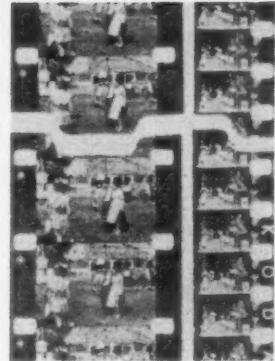
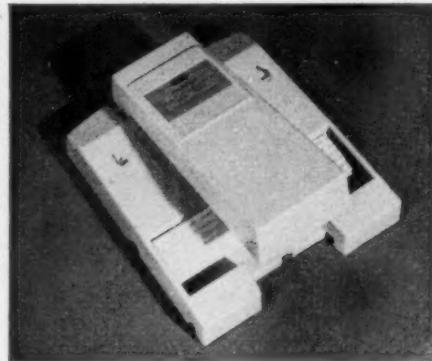
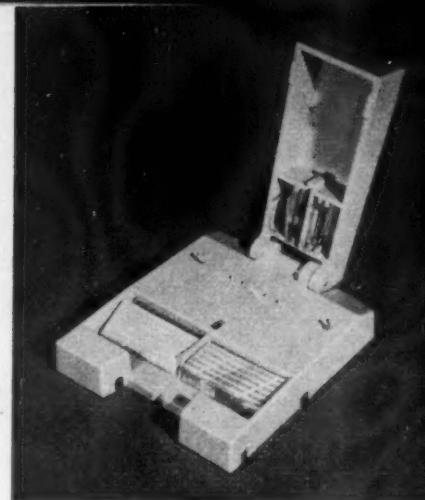
A small instruction sheet is provided, illustrating each of the stages in making a splice. First the two film ends, which must overlap the centre line, are clipped in position over the teeth. Gentle pressure on the hinged knife-holder crisply cuts both ends in a matching shape which avoids the sprocket holes but curves inwards to run mainly along the frame line; it forms a complete notch with 16mm. film and half a notch with 8mm. The two cut ends are then cleared out of the way without disturbing the film; one clears easily from on top, the other needs a touch from a knife blade or wire to lift the film end to free it.

The tape application is ingenious: packed protected lengths are provided, and are placed over the two inner teeth and thus over the film ends; the protective paper is then pulled away from first one side and then the other, when the tape contacts the film end and is rubbed gently against it, and especially around the sprocket hole, to assure full contact. The film is then turned over and a second tape applied to the other side. The one precaution to be

observed in placing the film is to make sure that both ends are the same side up.

The only disadvantage about this method of splicing is the expense—and possibly some users may be a trifle worried by the rather brutal cutting method, though it must be added

The Presstape splicer and (below right) 8mm. and 16mm. trimmed with the notches which avoid not only the sprocket holes but also movement of the picture.



that replacement blades are fitted in a moment. The splicer worked well and quickly, and alignment was as near perfect as could be detected—a precision that is assisted by the in-line design and by the film not having to be disturbed between cutting and joining. Apart from giving the cut along a frame line, the shaped cut is also ideal in preventing stress concentration and kinking along the line of the cut.

The advantages are many. The chief one to many users is the removal of the mess and uncertainty often associated with cementing. Others are that the joint can be projected immediately after making, that it can be dismantled without the loss of a frame, and that there is no risk of it coming apart.

The Kodak Presstape Splicer adds considerably to the attractions of this comparatively new splicing technique and can be unreservedly recommended. Price £3. 7s. 6d. Extra Presstapes, 4s. 9d. for twenty.

Johnson 8mm. Spools

THESE pleasing nicely finished transparent plastic spools with metal centres are available in 200 and 400ft. sizes. Both are well made mouldings in polystyrene plastic, with firmly attached steel centre plates finished in grey

Next week: A.C.W.'s test report on the Yashika camera from Japan—"one-third the cost" (and we quote) "of a comparable camera made in the Western world".

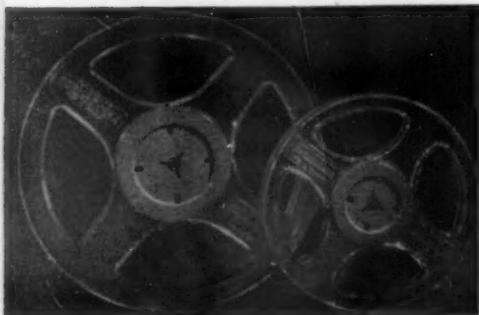
hammertone enamel. Each complies with the appropriate British Standard (B.S. 2013:1960) as regards dimensions and other characteristics.

The edges between the flanges are radiused inwards to lead the film smoothly on or off the spool. Of 4-spoke design, they have cores with four slots for securing the end of the film—one slot in each of the four finger holes between spokes, so one does not have to search all the way round the core to find a slot; there is one at every quarter turn of the spool. Threading the film on to the core proved quite easy.

One of the teeth in the edge of the conveniently wide slot, readily engages a perforation in the film, and the end pulls free of the tooth and out of the slot without snatching when the spool is unwound. It is only necessary to insert the film at any one of the four entry points, and pull back tangentially while slightly turning the perforated edge to catch on the tooth in the slot.

The spools are scaled in feet and metres on the inside surface of each flange. Since all parts in contact with the film are of plastic (hence non-magnetic)—they are suitable for striped film. The metal centre plates ensure negligible wear of the centre holes, which have driving slots on both sides, making the spools usable either way round.

Prices: 200ft. spool, 4s. 9d.; 400ft. spool, 6s. Cans are not available. (Submitted by Johnsons of Hendon Ltd.)





Could there ever be an ideal projector? Surely it should be possible to produce a machine with this and that refinement? Couldn't manufacturers be more enterprising? These are questions which most amateurs must have asked at some time or other. This series, in which a designer takes you behind the scenes, supplies the answer. The first article appeared in last week's issue.

The Birth of a Projector

BY JOHN G. JACKSON, M.B.K.S

LAST week we learned that Messrs. Tri-Gauge Apparatus Ltd. (manufacturers of the world famous TRIGA range of cine equipment) plan to supersede their existing 8mm. cine camera and projector with new models. The Chief Designer was given a broad specification of the proposed items, and he was instructed to submit detailed specifications for each at the earliest possible date. The 8mm. projector had to provide a well illuminated, steady image of good definition; it had to include as many automatic features as possible consistent with a retail price bracket of £40-£50.

We also had a look at the Chief Designer's notes on the projector. In the meantime he had selected two of his designers to work on the new project. They have been given a copy of the notes and asked to attend a discussion for the purpose of finalising the specification for the TRIGA 8mm. cine projector.

The time is 9.30 a.m. The place: the Chief Designer's office. Prominent in the office is a desk and a drawing board. The walls are adorned with charts and photographs of TRIGA equipment, and in the darkest corner, hiding among the shadows, a faded picture of the founder of the Company. The bookcase underneath the window contains a weird selection of books, from "Advanced Calculus" to the "Highway Code". Here and there are various component parts of projectors and cameras, including a mechanism which has been there for years — but nobody knows what it is.

The Chief Designer is seated at his desk and on one side of him sits Pop, a man of great experience and long service with TRIGA. On the other side is

Jim Davies, an enthusiastic young designer bubbling over with fresh ideas. This could be an ideal combination. The Chief designer is speaking: "... both seen a copy of my notes. I suggest we take each point in turn and try to keep the discussion as short as possible."

The projector lamp is the first item they consider. This, with the lens, condenser lenses and reflector, is the heart of a projector. The choice of this lamp will vitally affect the choice of other optical components.

From the discussion we learn that Pop favours a low wattage and low voltage lamp with a conventional condensing system. Jim, on the other hand, plumps for a condenser/mirror lamp. Neither is interested in a high wattage lamp of either high or low voltage. The high wattage lamp, it seems, is out of favour with the customer. It is considered to be inefficient and creates considerable heat.

The Chief points out that both Pop's and Jim's choices will require a transformer. He is very concerned about costs, and feels that the condenser/mirror lamp will keep them down. Pop quickly points out that the cost of these lamps is double that of his choice, but concedes that they are more efficient. He is, however, a little worried about heat on the film, for the very principle of these lamps means that the light rays — and therefore the heat — are brought to a focus at the gate.

The Chief suggests that the Research Department should be asked for up-to-date information on their experiments with heat-reflecting filters. These filters transmit a greater percentage of light than the equivalent conventional heat-absorbing ones, and they reflect the infra-red (heat) rays. If the ellipsoidal

reflector of the lamp could be treated so that the infra-red rays are transmitted and the remainder reflected, the heat problem would be minimised. An efficient cooling system would, of course, be necessary.

A proposal from Jim to contact the lamp designers for information on new types of condenser/mirror lamps meets with approval and they move on to the next item of the specification. They all agree, immediately, that an anastigmat projection lens is a must. A lens of simple construction — Petzval type — is poor at high relative apertures, and attempts to add field flattening elements have not been very successful.

Pop points out that the design of this lens is entirely dependent on the condenser/mirror lamp. The size of the filament and the curve of the ellipsoidal reflector determine the angle of light rays entering the pupil — or back glass — of the projection lens. This pupil should be filled with light rays from the lamp. It is obvious to all three that little progress can be made by the lens designer until all information on the lamp is available.

What about a variable-focus lens?" asks Jim enthusiastically.

"Rubbish", mutters Pop.

The Chief points out that this type of lens has great appeal and selling value, but that it usually suffers from curvature of the field, and has a much lower light transmission than a fixed focus lens of the same relative aperture. He suggests that a variable focus lens could be offered to the customer as an alternative.

They now turn their attention to film capacity. 400ft. spool capacity is considered by all to be the minimum, but they are fully aware a large size would

have a bearing on the compactness of the machine.

Projection speeds cause quite an argument. Pop wants 16-24 f.p.s. completely variable, while Jim is happy with 18 and 24 f.p.s. The Chief rules out variable speeds, as this feature will influence the choice of electric motor.

A variable speed motor is usually series wound and can be operated on AC or DC. It is necessarily more expensive than an AC induction motor. The choice of lamp has already determined that the projector can only be used on AC — you can see how the lamp appears to influence the whole design. An AC/DC motor would clearly be a waste.

The Chief sums it up in this way. 16 f.p.s. has been the projection speed of 8mm. for years; a new standard of 18 f.p.s. has been proposed; library films are available at 24 f.p.s. So he suggests that three fixed speeds of 16, 18 and 24 f.p.s. will satisfy everyone. They discuss briefly the slow speed feature and agree that although this is attractive, the attendant complications would increase costs too much.

It is unanimously decided that forward and reverse operation is essential, but Pop is not in favour of still pictures, because of the heat generated. This heat, he says, can be reduced by extra heat filters, but the light loss that would result would also result in inadequate quality. Jim mentions, also, that a still picture device usually calls for refocusing of the picture when normal running is resumed. Power rewinding — although not liked by any of the designers — is included for its attraction as a gimmick.

Point No. 8: sound, a very important feature which can vitally affect the mechanical layout of the projector. The discussion on this goes on for a long time. They decide that sound must be included in the specification, although it cannot be an integral part of the machine — cost again! A tape attachment has a lot to command it — faster speed, greater width — but it can be complicated in use. Synchronism, while not impossible, is difficult to achieve. Synchronisation apart, a similar argument can be urged against perforated tape.

So they are left with sound stripe, and agree that an attachment will be provided as an extra. The three projection speeds, previously chosen, will give the user the opportunity of playing back all 8mm. sound-striped films as well as the choice of any of these speeds for recording. Arising out of this, it is agreed unanimously to incorporate three film sprockets — the third for the sound loop. The Chief puts in a word of caution about the proposed standard for 8mm. magnetic sound/picture separation. It is essential for the TRIGA projector and

sound stripe attachment to conform to this standard.

Self-threading is rejected. It is felt that with the sound attachment, it might be a nuisance and costly into the bargain. But they all wonder what the Sales Manager will say. He constantly demands automation. A room light socket is deemed necessary, but consideration of other features it is agreed, should be left until the machine is on the drawing board, and added only if cost permits.

Appearance and colour schemes are considered together. The Chief proposes to give the firm's industrial designer his big chance. Jim looks a little downcast at this, as he has always fancied himself as a stylist. A proposal for a range of colours is over-ruled — the dealers would be up in arms!

An integral case is thought to be desirable, but Pop points out that the sound attachment has to be considered. It is agreed, therefore, to have a separate carrying case as an optional extra. This will help to keep the cost of the projector down and will possibly reduce the size and weight. The separate case may give the styling designer more freedom. 15lb. is considered as a maximum weight, with the projector as small as practicable.

The final point for discussion is the operating voltages. The choice of lamp has settled the question of AC or DC, and, as TRIGA have a large export market, it will be necessary for the projector to operate on 50 and 60 cycles/second AC. For this same reason the input voltages will have to range from 110-250. Jim puts in a heartfelt plea for the range to include all the normal U.K. voltages. His home supply is 200 volts!

All this time the Chief has been making notes, and at the end of the discussion he shows the list of major features to Jim and Pop. Here they are :

(1) **Projector Lamp**

Condenser mirror type with heat reflection, filter and heat transmitting reflector.

(2) **Projection Lens**

High aperture anastigmat to suit lamp. Variable focus to be offered to customer as an alternative.

(3) **Film Capacity**

400ft.

(4) **Projection Speeds**

16, 18 and 24 f.p.s.

(5) **Operation**

Forward and reverse.

(6) **Rewinding**

Power.

(7) **Sound**

Magnetic sound stripe attachment as an optional extra.

(8) **Film Sprockets**

Three (one for sound stripe).

(9) **Self-Threading**

None (S.M. won't be pleased!).

(10) **Other Features**

Room light socket.

Others to be incorporated later, where possible.

(11) **Apparatus.**

Wait and see!

(12) **Colour Scheme**

As above . . .

(13) **Weight**

15lbs. maximum

(14) **Carrying**

Separate case as an optional extra.

(15) **Maximum Sizes**

As small as practicable — consult stylist.

(16) **Operating Voltages**

110, 125, 160, 200, 210, 220, 230, 240, 250 50-60 cycles/second AC only.

Jim and Pop nod their agreement, and the Chief rounds off the discussion. "I am going to throw this specification to the wolves in the Boardroom", he says. "They may alter a feature here and there, but I don't expect them to make radical changes. We'll come under fire for the lack of automatic features, but I'll tell them that as the drawing board layout progresses, it may be possible to work a few in."

"In the meantime, I want you both to get down to some detail design work. I want a simple layout, with accessible and obvious controls. Keep moving parts to a minimum — this projector must be 'whisper quiet'.

"Wander over to research, and see if they have anything interesting that might be useful. A browse through the museum might pay dividends. [The museum is, in fact, a large cupboard in which old prototypes and other manufacturers' projectors and cameras are kept. This equipment is usually in a sad state, for it has been subjected to 'life tests' and parts have been removed for examination. Nevertheless, it is an essential part of any design office.] I'll keep you informed of any changes. Charlie West and I have to put our heads together now to formulate the TRIGA 8mm. cine camera specification. Perhaps you will ask him to pop in and see me. Thanks, chaps, for your attention and help".

Pop and Jim return to their drawing boards, faced with several months' hard work, deep thought and frustrations. Later on we will go into the Design Office and see how they are progressing with the detail design.

Perhaps you have already decided that you're unlikely to rush out and place an order for the TRIGA 8mm. projector when it finally appears. In that case one hopes you will be more impressed by the TRIGA 8mm. camera! In the next article the Chief and Charlie West, another designer, consider its main features.

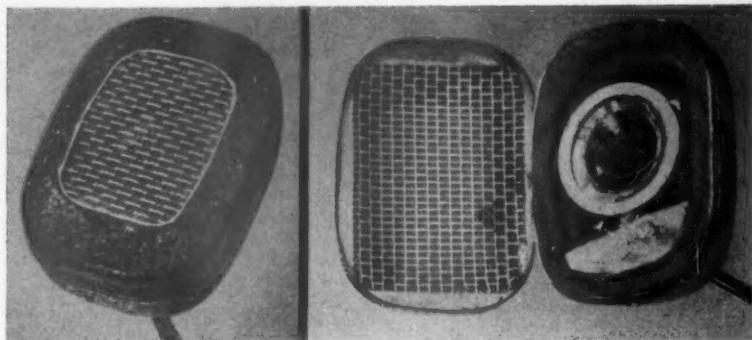
MAKE IT YOURSELF
FROM EX-W.D. PARTS

BY A. G. STEWART

THIS moving coil microphone is based on an ex-W.D. earphone. Being a low impedance type, it can be used directly with some types of transistor pre-amplifier (such as the Gramdeck), and costs only a few shillings to make. One needs an ex-W.D. low impedance headset ex. No. 19 W.T. set. This is the headphone with a moulded rubber two-sided plug, a No. 7 hand microphone, and large flat ear-pieces on the two phones. At surplus stores they cost 7s. 6d. to 10s. complete.* A suitable case can be made from an aluminium soap tin, size about $2\frac{1}{2} \times 3\frac{1}{2} \times 1\frac{1}{2}$ in. thick (about 1s. from surplus stores and suppliers of camping equipment).

The first job is to dismantle the headphones. Remove all the nuts from the two screws at the rear of the headpiece and unclip it from the headband. Unscrew and remove the front, when you will see a piece of oiled silk held between two discs of cardboard, protecting the works. Gently remove the first ring and the oiled silk, leaving the card behind the silk in position. Pull the works out of the case, feeding the

Moving Coil Microphone for a few shillings



you prefer (size about $2\frac{1}{2} \times 1\frac{1}{2}$ in.), fill the lid with Plasticine and cut out with a fretsaw. In the middle of the back of the case, drill a hole to take the screw in the centre of the back of the moving coil unit. Below it drill a second, larger, hole well clear of the unit to take a rubber grommet where the co-axial cable is led into the case.

Remove the centre screw from the unit, discarding the solder tag and lead, and fasten in place in the box. Take the rubber ear muff and press into the box—it will fit tightly against the edge of the tin, making a neat surround to the microphone unit. Insert the grommet and the co-axial microphone cable, which, it should be noted, can be as long as one wishes with this type of microphone.

Having prepared the ends of the co-ax cable, connect the screening to the box, and the inner wire to the foil contact on the headphones. It can be soldered, or alternatively fixed with a 6 BA nut and screw and washers, held in a piece of Paxolin or Formica which fits tightly in the groove of the rubber ear muff. Wrap a few layers of tape round the outside of the cable just

inside the grommet, to prevent the wire pulling out and straining the connections. Connect a jack or co-ax. plug (or whatever suits the amplifier input).

The unit can now be tried out. If a suitable transistor pre-amplifier is used, the microphone plugs straight in. Used in conjunction with a valve amplifier, a step-up (about 70:1) microphone transformer must be interposed. Suitable microphone transformers cost about 10s. to £1, but suitable surplus ones have been available from time to time for a couple of shillings. If a long microphone cable is used, be sure to mount the transformer as close to the amplifier as possible.

The microphone can now be plugged into the amplifier and tried out. It may be found that the sensitivity is too low for the amount of gain available in the amplifier. If this is the case, there is a simple dodge which can be used to increase sensitivity considerably, without unduly degrading the performance. This is to increase the area of the cone by sticking a stiff paper cone on to the original cone of the microphone unit.

Fig. 1 shows how the extra cone is
continued on page 270

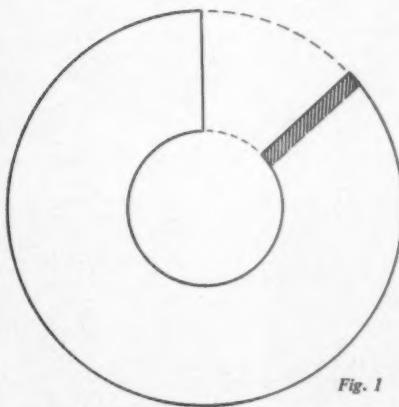


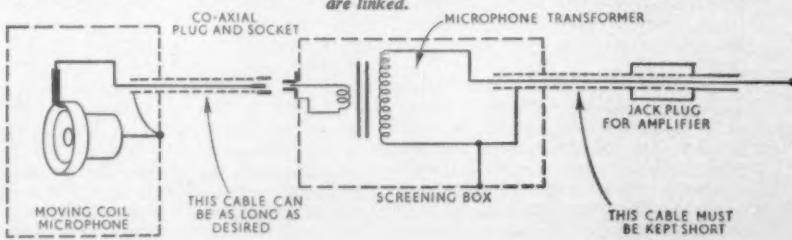
Fig. 1

screws through the back as you do so, and taking care not to damage the connections.

Now take the soap tin and mark out on the front the shape of cut-out that

* The headphone sets are available from Relda Radio, 32a Coptic Street, London, W.C.1, or from Huggets Ltd., 2-4 Pawsons Road West, Croydon, Surrey, price 10s. plus postage.

Connections for microphone transformer (necessary when using the low impedance moving coil microphone with a valve amplifier). Note that the screening box and the co-axial cable screens are linked.



F Numbers and Focal Lengths

IF you look at the lens of a cine camera, or indeed of almost any camera or projector, you will see in small letters on the mount something like this: "Carl Zeiss Nr 2602477 Tessar 1:1.9 f=10mm". Sometimes that last bit is given more tersely, "1:1.9/10" or "10mm. f/1.9". What this means is that the lens was made by the firm of Carl Zeiss to the Tessar formula; it has a maximum aperture of f/1.9 and a focal length of 10mm.

To explain "Tessar": a camera lens is made up of several pieces of optical glass with curved surfaces mounted together so that, when it is used in a camera, the lens will give an undistorted image. The way these glasses are ground and mounted in relation to one another differs, and the quality of the glass may be better in the more expensive lenses. The Tessar, with four components, is a famous type of lens.

The number "2602477" identifies the individual lens, so if you keep a note of that number you will always be able to recognise the lens as yours. This number should be quoted when you insure your camera -- and you should certainly insure it.

The *focal length* of a lens (10mm. in the case we are considering) is the distance between the lens and the film when the image of a distant scene is sharply focused. 10mm., which is rather less than half an inch, is a common focal length for the normal lens of an 8mm. camera, though some have 12mm. or 13mm. lenses. In a 16mm. camera the focal length of the normal lens is usually 20mm. or 25mm. (1 inch). But the lens in a 16mm. camera has to cover a film which is twice as wide as the film in an 8mm. camera; so the *angle of view* (see Fig. 1) is the same as it is with the normal lens of an 8mm. camera.

And here let us be clear that when we talk about a 16mm. or 8mm. camera, we are referring to the overall width of the film used in it, including the perforations. The width of the picture on 16mm. film is only 10mm. (approximately) and on 8mm. film it is about 5mm.

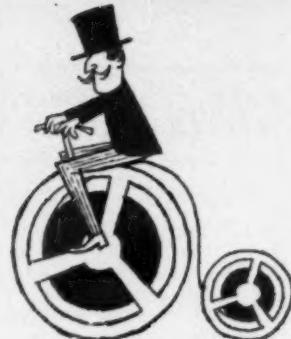
The focal length of a normal lens in a cine camera is therefore twice or two-and-a-half times the width of the image on the film. In this respect the cine camera differs from the still camera where the focal length of the lens is commonly less than twice the width of the film. Actually it usually approxi-

mates to the diameter of the film. By cine standards the still camera has a *wide-angle lens*.

You can, of course, get a wide-angle lens for a cine camera, and if the camera has a turret of three lenses, one lens will be of normal focal length, another will be a wide-angle lens, and the third a long-focus lens (often termed telephoto). If the normal lens in an 8mm. camera is of about 10mm., the wide-angle lens will have a focal length of about 6mm., and the telephoto something between 20 and 36mm.

The focal length of a lens determines the angle of view, and therefore the extent of the scene that will be recorded (see Fig. 1). The wide angle lens takes in a wide scene; the normal lens takes in only part of that scene; the long-focus or telephoto lens takes in still less. But however little or much is taken in, it still fills the frame of the film. So, when the film is projected, objects filmed with a wide-angle lens look smaller on the screen than the same objects taken from the same distance with a normal lens, and very much smaller than they would look if filmed with a telephoto lens.

It will be obvious, however, that



though the scale of the picture is changed, the perspective is not. The picture seen on the screen will be the same whichever lens is used; the only difference is that in one case you see more of it on a smaller scale, and in another you see less, but the part you see is enlarged. It is a fallacy to suppose that you get better "drawing" of a subject by using a long-focus lens; you merely get a bigger image.

The word *aperture* is used to denote the size of the hole through which the light passes, measured in relation to the focal length of the lens. If the focal length of the lens is 10mm., and the hole (which is in between the components of the lens) is 5mm. in diameter, the aperture is said to be f/2 (10 divided by 5). If the hole is made smaller so that its diameter is only 2.5mm., the aperture becomes f/4 (10 divided by

continued on page 263

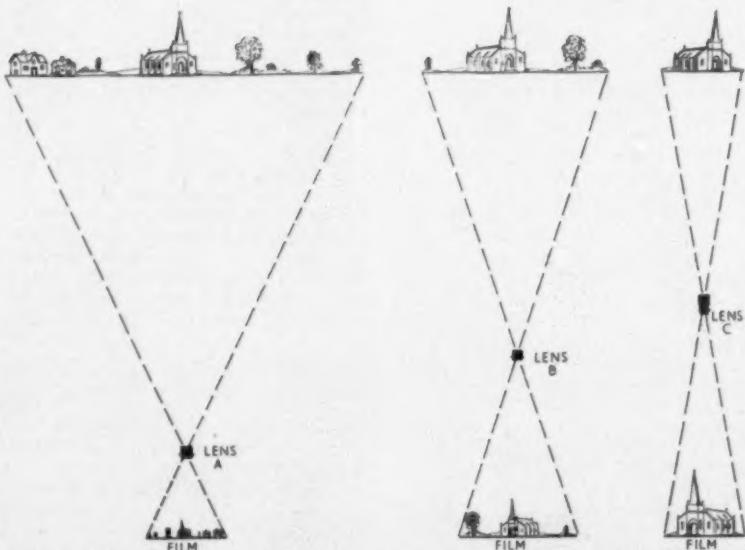


Diagram showing the different width of a scene when filmed from the same position with different lenses. The wide-angle lens A takes in houses, church and trees; the normal lens B takes in church and one tree only; the telephoto lens C takes in only the church. The angle made by the converging lines is the angle of view.

CORRESPONDENCE

Letters for publication are welcome. Address: A.C.W., 46-47 Chancery Lane, London, WC2

Holiday Filming

THANK you for the comments on my two Ten Best entries, I quite agree that *Biarritz* had no great pretensions (although an honest attempt was made to give it some shape by using the passing of the day on the beach as a theme). But in the case of *Reflections on Venice*, I think you are rather wide of the mark in some of your comments. The main event in the Venetian year is the Regatta Storica, and my visit to the city was made for the specific purpose of seeing this, the only surviving totally "untouristic" thing the Venetians have left.

It must be remembered that in all holiday pictures the recording of a memory, an experience, is the most important thing to the maker. I have seen pretty well all the Ten Best since the competition started, and indeed have *A.C.W.* Leaders for films I took around 1932/3, but in spite of the growth of cine since then — mostly due to the example and assistance of *A.C.W.* — the subject matter of the great majority of the footage shot every year remains the same; holidays.

I suppose I have seen as many travelogues as the next man. The best anyone does is to add an informative and tasteful commentary to good images (mostly it is trite, banal and laboured — but let that go). So to ask us to make a picture about one aspect of a place is to ask us to sacrifice the record (a dirty word, I know) for some angle, some fragment of the whole — more cinematic but of no use to us, the people who want to remember our holidays, etc., by our films.

I admired *This Park is Beautiful* tremendously, but what use would it be to a Canadian who had never seen London, and to whom it was given by way of information? It was a brilliant competition piece but irrelevant outside that context. To have treated Venice like that, a city unique in Europe, to have made a picture on the sytole and diastole of the docks, the oil tankers, the Ca'd'Ono and the Campanile would have been pointless. Venice is homogeneous, the modern docks are separate not integrated; the city, the Serenissima, is apart and incomparable.

A study of, say, Covent Garden market or of the Mersey Ferry boats does not really come into the same category as the film like *Venice*, but I am afraid you are trying to apply the same foot rule to it. The long, unbroken sequences are deliberate, the result of long, unbroken walks — very exhausting!

All luck to *A.C.W.* Weekly!
Wirral. D. W. O'KELLY.

The judges comment on our correspondent's two 16mm. colour films was as follows:

Each of these two films must provide a very pleasant holiday record for the producer. Unfortunately, neither is satisfactory as film in its own right. What we have, in fact, is little more than a succession of animated colour snapshots presented one after the other, with little underlying pattern or plan to hold interest.

There is no reason why holiday films should not rank high in the competition. For success, however, we must have more attention to some sort of plan.

The shots have not been organised. The few sub-titles tell us little more about the places than do the visuals. The view is rather superficial, the sense of holiday absent for an audience which has not shared it with the producer.

We noticed that there are few splices, indicating that the producer has done little editing beyond joining spools of film together and, possibly, cutting out poor shots. Yet much could be done to give such material life, by some attempt at scripting and an effective arrangement of the shots afterwards.

There are one or two memorable images — the little boy throwing stones into the canal, the birds on the waste-bucket. The colour is excellent — we could hardly credit that no meter was used! This suggests that the producer could make a much more successful film. He has not been sufficiently ambitious. Next time, he should decide to show the people of the place, or contrast ancient and modern in architectural features — do anything that would impose a pattern on his shooting. Then if he edited his material to give the whole thing rhythm and excitement, we should see something much better!

Cost and the Commercials

I AM sorry if, in buzzing angrily out of my clouds, I appear to have stung Mr. Watson rather severely. I have no quarrel with his argument that amateur 16mm. filming is expensive, nor with his assertion that good 8mm. filming is practicable. I have every sympathy with his praiseworthy effort to cheer Mr. Ronald Jeans. What I object to is being gratuitously informed by Mr. Watson that I and my ilk are the culprits.

I am obviously not presuming to question the validity of Mr. Watson's quotations. If one man says he paid £7,000 for a car, and another man £700, both are accepted. But they conjure up in the mind two very different cars, and if the £7,000 man begins to describe his car so that it appears to be the £700 product, the reader may presumably be forgiven for thinking that there is something odd somewhere.

If the £7,000 man then goes on to complain that the high cost of running his car is making motoring difficult for



the average man, the reader may begin to wonder if his informant is not a little out of touch. And if Mr. Watson believes that no £700 cars exist, I will let him have my address; we might be able to do business!

Quoting prices for 35mm. television commercials is no solution. Mr. Watson must know that 35mm. TV commercials rank as feature productions, with feature crews at feature payment rates, and feature costings have never borne much relation to 16mm. production, amateur or professional. Even so, 35mm. film stock costs are not necessarily negligible if you count up negatives, rushes, opticals, titles, processing and answer prints, all of which the amateur includes in the price of his single roll of reversal film.

Certainly they are not a negligible item in 16mm. industrial filming, but even so, we have managed, among our other work, to produce several 16mm. industrial two-reelers in the last few years (one is still on the stocks), each of which cost less than the £1,500 which Mr. Watson was quoted for what he describes as a simple 16mm. 60-second television filmlet. Admittedly, there is no lip-sync, in them, no involved location work or elaborate lighting, and no sound effects. But they are quite definitely two-reel 16mm. sound films (some in colour) professionally produced to the clients' specifications by a reputable and properly organised film company. The films apparently do what is expected of them — at least, two clients have come back for more, and I can assure Mr. Watson we did not show them the door.

I have forgotten how many hundreds of times I have discussed their films — 16mm. and 35mm. — with clients, and I feel pretty sure I have a clear appreciation of Mr. Watson's problems. I still feel that in the matter under discussion he is drawing false conclusions, and that he should look elsewhere for a scapegoat.

FLYING SPOT.

Not a Corpse in the Lot

AT the recent Film Festival organised by the South London Association of Cine Clubs, we were shown *Solitude* by Herman Wuyts, and I was amazed to see from a programme note that it had won an *A.C.W.* Star award, and was also a Brussels Film Festival winner. To me

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(A.C.W./Mar. 2/1961)

and many others, it was incomprehensible, which prompts me to ask yet again the question which has vexed cine enthusiasts for years, "What standards do judges judge by?"

Technically the film is very good, but if it has a message, I didn't get it. To my mind, if a film has something to say, it must say it simply, not wrap up the meaning in a lot of cine mumbo-jumbo. In fairness I must add that three of the four amateur films from the Continent shown at the Festival were almost as unintelligible.

Gloom and despondency seemed to be the keynote of these productions. What a contrast were the films which represented the member clubs of the Association in the Festival! Each left the audience in no doubt as to what it was about. The variety of subjects tackled and the general standard of production were a joy to behold and in none of the twelve films was a single corpse produced — that was left to the Continental films.

One film I would specially like to mention is Kingston and District C.C.'s *The Pembrokeshire Corgi*, on the points of this animal, though I suspect that it was not made entirely without professional assistance.

Welling & District C.C. JOHN HORNSBY.

Home Prosceniums

I KNOW it is fashionable to decry prosceniums for home cinemas, but it seems to me that few of their detractors could reasonably criticise Mr. John Hodgson's very pleasant, restrained design in a recent issue of *A.C.W.* Nowadays we don't hear: "No, we haven't got TV, but our cook has", and I suggest it is time that this kind of snobbery also disappeared from the home movie arena.

London, S.W.18. J. PORTCH.

Mylar Splicing

FOLLOWING the publication of my enquiry about splice jumping, David Williams Cine Equipment sent me a Quik-Splice butt plaster and asked me to try it. I found it a definite improvement on the scraper cement splicer I had been using, there being hardly any movement as the butt splices went through the projector. The Mylar splices were not, however, entirely invisible, the picture occasionally appearing a bit blotchy at the splice, but this may be avoidable with practice. I definitely recommend use of this kind of splicer for films shown on the Eumig.

Paisley. GEORGE ANDERSON (JR.)

No Bargains in Accessories?

BROWSING through the advertisements in *A.C.W.*, I could not help but yearn for the early days when bargains were bargains. Today one has to be content with a saving of only a few shillings so far as cine accessories are concerned. Once upon a time one could have the thrill

of discovering interesting items in a shadowy corner of the local dealer's shelves, to be acquired at very little cost. I still have a beautiful hand-turned 9.5mm. camera (not used now) bought for £1 in 1948. It seems that mass production has taken quite a bit of romance from amateur movie making!

Nice to look forward to *A.C.W.* every week.

Horley.

H. PETERS.

The Alamo

OBVIOUSLY Lia Low is used to the Hollywood ballyhoo attaching to most American films of things American and has mistaken the impressive calm and factualness of *The Alamo* for loss of pace. It was these qualities plus the very carefully balanced background, that made audience participation very real. Reviling creative effort from the safety of the stalls is not reviewing.

Welling. H. SMITHSON.

Direct from the Maker

IF nine-fivers find their dealers are apathetic and don't know or care if 9.5mm. films are available, I suggest they get their supplies direct from Pathescope (enclose postage), when they will have the satisfaction of getting fresh film and a very quick service. I have found their speedy, courteous service in this respect difficult to equal.

A.C.W.'s impartiality impresses. When Pathescope's fortunes were at their lowest ebb, there was never in *A.C.W.* the slightest note of denigration, but only factual reporting.

Keighley. G. B. WHITFIELD.

Perspective

"FAKE tracking . . . by a lens of variable focal length; the alteration of perspective as the lens characteristics change". Thus Jack Smith. Perspective can only be changed by changing viewpoint. See Arthur Cox: *Optics* pages 37-38.

Keep *A.C.W.* going and more power to your elbow! I've all the 24 volumes so far.

Carlisle. J. D. NOTMAN, M.B.K.S.

Acrobatics

WHAT is Denys Davis — a contortionist? He must be, the way he managed to put himself on the back throughout his first *Travelling Around* article.

Yardley. J. DAVID KING.

Bought Blind!

YOU may be interested to know that after studying the *A.C.W.* report on the Specto Royal, together with the observations in your letter to me, I have placed an order with my local dealer for one of these machines — without troubling to see it in operation! I have yet to read a test report of any other projector which gives a reading of 19½ ft. candles (centre reading

23!) I satisfied myself beforehand that the projector had the correct claw-to-gate frame separation to match my Admira 811A camera — the rest was sheer confidence in the know-how of *A.C.W.*'s back-room boys, plus faith in Specto Ltd. Having bought a camera of foreign make, I felt I had to support home industries when it came to choosing a projector!

I've waited 27 years to own a complete outfit. As a boy of 12 I had a Pathescope Kid and longed for a Coronet camera, priced at 75s. So far as I was concerned then it might just as well have cost £75. Now I have a real thoroughbred pair.

Leeds, 11.

JAMES McCARTHY.

WHERE TO SEE THE 1959 TEN BEST

St. Austell. 2nd Mar., 7.30 p.m. Presented by Mid-Cornwall C.S. at Arts Club Theatre, St. Austell. Tickets 2s. 6d. from M. J. Millard, Clifden Grill, St. Austell.

London, N.22. 3rd and 4th Mar. (Friday 8 p.m., Saturday 7.30 p.m.). Presented by St. James-at-Bowes (Wood Green) F.U. at St. James-at-Bowes Church Hall, Arcadian Gardens, High Road, Wood Green, N.22. Tickets 2s. 6d., children accompanied by an adult 1s. 3d., from E. Eady, 74 Tottenham Road, Palmers Green, London, N.13.

St. Helens. 6th, 7th and 8th Mar., 7.30 p.m. Presented by St. Helens C.C. at Y.M.C.A., North Road, St. Helens, Lancs. Tickets 2s. from L. P. Atherton, 144 St. James Road, Prescot, and Y.M.C.A., North Road, St. Helens.

Leicester. 8th 9th and 10th Mar., 7.30 p.m. Presented by Leicester & Leicestershire C.S. at Trinity Hall, Trinity Lane, Leicester. Tickets 2s. from P. J. Smith, 73 Lamborne Road, Leicester.

Carlisle. 13th and 14th Mar., 7.30 p.m. Presented by Carlisle and Border C.C. at Silver Grill Restaurant, English Street, Carlisle. Programmes 2s. 6d. from Haleys, 1 Citadel Row and 1-3 Abbey Street, Carlisle.

Clacton-on-Sea. 15th Mar., 7.45 p.m. Presented by Clacton C.C. at Savoy Theatre, Clacton-on-Sea. Tickets 2s. 6d. from Frank Judge, Dumont Avenue, Pointclear, St. Osyth, Essex.

Welwyn Garden City. 21st Mar., 7.30 p.m. Presented by I.C.I. (Welwyn) C.C. at Imperial Chemical Industries Ltd., Bessemer Road, Welwyn Garden City. Programme 1s. from D. P. Evans, 34 Broomfield Road, Welwyn, Herts.

London, S.W.7. 22nd and 23rd Mar., 6.30 p.m. first night, 7 p.m. second night. Presented by London Transport Photo Group at South Kensington Dining Club, Pelham Street, S.W.7. Tickets 2s. (including programme) from L. F. Dennis, 59 Primula Street, London, W.12.

Widnes. 22nd Mar., 7.30 p.m. Presented by Widnes F.S. at Queen's Hall, Widnes. Tickets 2s. 6d. from Hon. Sec. 28 Withycombe Road, Penketh, Lancs.

Wolverhampton. 23rd Mar., 7.30 p.m. Presented by Wulfrun C.C. at Wulfrun Hall, Wolverhampton. Tickets 2s. 6d. from Mrs. B. Jones, 3 Adams Road, Wolverhampton.



Sound Topics

BY P. J. RYDE

MAKE TAPE COPIES THIS WAY

Fig. 2 The Tape from the second supply reel passes over the head and then through the sound channel of the recorder.

ALMOST anyone can manage to fix up most of the components of a simple tape reproducing mechanism — a spindle for the supply reel, a head and a couple of guides, and some sort of take-up device — and an apparatus of this sort comes in very handy for odd bits of dubbing. The real difficulty with home-built equipment is to get a sufficiently smooth tape drive past the head.

One solution, which I described last December, is to do without a capstan altogether and to place the take-up spool on a gramophone turntable. This then serves the dual purpose of tape drive and take-up, but, of course, the overall tape speed increases throughout the reel so that the recording is non-standard. Hence when making copies of tapes an extra stage is needed.

However, the same basic equipment can be used in another way to dub direct from one tape to another, so long as the copy is to run at the same speed as the original. The method is as follows.

Thread up an ordinary recorder with a blank tape in the normal manner. Now arrange a supply reel and replay head in such a way that the master tape from this second reel can be led between the capstan and pinch roller of the recorder. In this manner the capstan is made to drive both tapes, and the real obstacle in the way of the home-made deck is overcome. The second tape then passes on to a spool resting lightly on a gramophone turntable, which provides the take-up, but not the actual tape drive (Fig. 1).

Because of the turntable, the second tape has to be arranged so that the reels turn clockwise instead of anti-clockwise, and hence to reproduce the tape, the head must scan the bottom track. The output from the head is fed to a pre-amplifier

and this in turn is connected to the radio in-put of the proper recorder.

Naturally it is important that the additional head and spools be at the correct height. As shown in the photograph (Fig. 2), I mounted the supply reel spindle and the head plate on a strip of wood which was gripped by an adjustable retort stand. The turntable, which is not shown in the picture, was built up to the required height with magazines.

A further point is that the take-up tension on the second tape needs to be fairly carefully adjusted. At 3*1/2* i.p.s. a turntable speed of 45 r.p.m. will probably be needed, at any rate at the start of the reel; the take-up tension can be altered by placing various materials of different gripping power between the turntable and the spool. It is best to arrange things so that the take-up is not quite powerful enough to move the tape without the help of the capstan, otherwise when the recorder is stopped the second tape will continue to move until the turntable is switched off.

One might suppose that the system of driving two tapes with one capstan would solve a problem that is often cropping up if one's recorder has not got a synchronous motor — namely, how to make tape copies that are in exact register with the original so that synchronism is not upset when a copy tape is used. But tests showed that even with this dual

tape arrangement an error may sometimes build up gradually, especially if, as is usually the case, the capstan and the pinch roller are of different materials and diameters so that one of the two tapes is gripped very slightly better than the others.

But although it may be sufficient to upset synchronism, the error between the tapes should only be slight and should certainly not be of the least consequence except in cases where exact length-for-length register between the copy and the original is required.

INTERCHANGING RECORDINGS

Now that quarter track recorders are becoming fairly widespread, we are once again faced with that old bogey, non-interchangeability of recordings. But luckily, the difficulty is not so great as may appear, for despite the apparent incompatibility of the various systems (see Fig. 3) tapes of one sort can often be played on machines really intended for the other, as is described below.

Playing twin track tapes on quarter track machines

It will be seen from the diagrams that quarter tracks 1 and 2 run in the same direction as monaural twin tracks, and that quarter tracks 1 and 3 run in the same directions as stereo twin tracks. Thus a twin monaural tape can be reproduced by switching in the upper head (as for playing quarter tracks 1 and 2), and a twin stereo tape can be played exactly as if it were a quarter track stereo tape.

It is worth noting that a trick effect of reverse playing is achieved by running a twin monaural tape with the lower

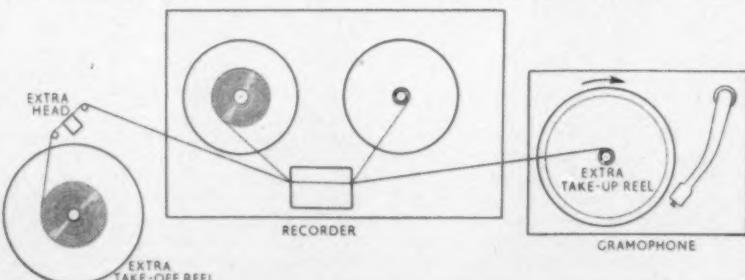


Fig. 1. Using the recorder capstan to drive two tapes.

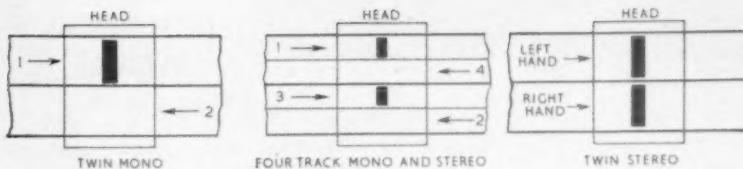


Fig. 3. The standard arrangement of twin tracks, and the usual arrangement of quarter tracks.

head switched in, as though playing quarter track 3.

Playing quarter track tapes on twin track machines

This is possible so long as only one track on each half of the tape has been recorded, i.e., 1 or 4, and 3 or 2; but it should be pointed out that, since the

quarter track will by no means extend over the full width of the half track head, a rather weak signal will be obtained.

If you are making mono quarter track recordings for replay on a twin track machine, then you should record only on quarter tracks 1 and 2; the tape can then be played in the normal way. If tracks three and four are used instead, the

tape will be played in reverse on a standard twin track machine, but can be reproduced properly by using the lower head of a stereo or dual channel recorder.

A stereo quarter track tape can be played on a stereo twin track machine provided only one pair of tracks is recorded.

If you are sent a tape on which all four tracks have been used, you may be able to reproduce part of it on a twin track machine by altering the relative positions of the head and the tape guides so that only quarter tracks 1 and 2 are scanned. But it would be virtually impossible to get satisfactory reproduction from the two inner tracks, since this would involve the use of a mask, which would be liable to prevent the tape from coming into proper contact with the head.

RUNNING COMMENTARY BY SOUND TRACK

IF YOU HAVE AN AUTOMATIC CAMERA

Keep Your Eye on the Lens Setting

WHEN driving a car one glances at least occasionally at the instrument panel or pays the penalty by running out of petrol or being nabbed for speeding, but I wonder how many beginners exercise a similar discipline when operating their automatic cameras. Since there are now so many of these cameras in use there must inevitably be some that will now and again fail to function correctly. Age, errors in manufacture, damage which may have gone unnoticed, mishandling . . . all these can contribute to a breakdown, or if not a breakdown, at least to poor results.

The best preventative is resolving to glance occasionally at the lens setting and listen to the noise made by the motor. It may be difficult to persuade the beginner who has made up his mind not to become involved with f numbers to undertake the first routine, but at least he would be well advised to watch the lens iris setting at least once per half reel as he pans the camera (without filming) from a bright to a dark subject, when he should find that it opens up by at least one aperture number. A simple test like this will ensure that the exposure mechanism is operating and help to guard against the misfortune that at some time or other visits us all — old hand and beginner alike: filming with a capped lens.

Sub-Miniature Boom!

WHEN miniature still cameras taking 35mm. film were introduced in the 1920s, there was a great outcry about the limitation imposed by the very small size of negative. But such were the technical advances over the years that this moan

is no longer heard; indeed, they are now rarely called miniature cameras.

Still cameras using 16mm. film, i.e., sub-miniature still cameras, were introduced about 1936. One could buy them in Woolworths for a modest sum, but the pioneer of quality in this field was the Minox, made in Germany, and at present costing about £80 with built-in exposure meter. The size is about 4in. x 1in. x 1in., and good candid pictures taken by it have been featured both in the popular press and specialist magazines for many years.

Of recent months there seems to have been an intensification of interest in sub-miniature 16mm. still cameras, and there are now about six makes available, three of them from Japan, including the Maniya, a firm quite well known for its 8mm. movie cameras. I expect the still photographers' reaction to them will be exactly the same as the reaction to 8mm. from entrenched users of other gauges. There are, however, numerous technical advances still to be made in film emulsions, lenses, and mechanical finesse, and I think even the diehard lovers of large-size materials will agree that the small image of tomorrow will be equal in quality to the larger image of today. One classic instance of this is 9.5mm. films taken before the advent of R.O.F. (rapid orthochromatic, fine grain) film in 1933; the quality of these is considerably inferior to that of the modern average 8mm. film.

Some of the side effects of the "sub-miniature" invasion are amusing. It seems to be agreed that some 35mm.

cameras, once called miniature, are too bulky for convenience! One could say the same about some of the larger 8mm. cameras. And some cinematographers think that the size to which 35mm. transparencies are usually projected is unnecessarily big.

How Many Home Shows?

CINEMA attendances have declined from 25 million per week in 1954 to 10 million per week in 1960. The rate of decline is, however, decreasing, and the final figure will probably level out at somewhere between 7 and 10 million per week. The total number of permanent cinemas now operating is about 3,100. These figures exclude temporary and touring shows, exhibitions, film society presentations, etc.

Statistics of home cinema attendances would be interesting. My guess is that they have more than doubled in the past four years or so. Many more people own cine apparatus, and most of them shoot only personal films; against which TV is powerless to compete. In fact, TV and home movies provide complementary home entertainment, and thus presumably both have some effect on cinema attendances.

Positive Stock for Titles

TODAY there are a number of rapid methods of making positive or negative prints of documents, so I was surprised to read in the *Daily Express* that the Film Censor signs his name in white ink on a black card. Surely the famous T. P. O'Connor could not have written his signature, with its characteristic flourish, under such difficult conditions? Early efforts at writing title cards with white ink soon made me a convert to the use of positive stock which permits the use of white cards and black ink and is so easy to expose (f/1.9 with two 100 watt lamps at 14ins.) and develop (in any proprietary concentrated developer).

Silence Plays an Important Role

BY LIA LOW

JULES DASSIN'S latest, *Where the Hot Wind Blows*, has the distinction of being a black-and-white film, a modest 1 hour 34 minutes long, about one very small, dilapidated town in Southern Italy, and shot on good, old-fashioned 35mm. stock — no curved monster screen and no armies marching across continents. It does, unfortunately, have La Lollo, but more of that later.

"Where the Hot Wind Blows" is a tortuous title to have given to the film of Roger Vailland's Goncourt Prize-winning novel, *The Law*. This, in turn, is named after a game played in the South. With the aid of chance, a "boss" is chosen. The boss and his deputy have the right, for the duration of the game (played in cafés, though outlawed by the police) to state, insinuate, ask or imply anything they wish about the other players, with no holds barred, however libellous or hurtful their conversation. The other players have to take it all without giving a sign of emotion. They also have to answer questions to the boss's satisfaction for he has the sole right to grant — or refuse — permission to drink from a jug of wine for as long as the game lasts.

If you are choosing a story to film, it helps if it has a single, unifying theme and a strong sense of atmosphere. *The Law* has both and *Hot Wind* makes excellent use of them.



Tonio (Paolo Stoppa), victim of "The Law" game, is subjected to every indignity the "boss" can dream up.

To get the nature of the game across, it has to be hot. And it is easier to stress heat in vision and a film than in a book. Heat saturates the film and every means is used to achieve this. By composition, and the way the unemployed cling to the shadow of the wall round the empty square. By the slow movements of the men under the open sun. By Marietta's voice, throbbing round the houses at the beginning of the film, ascending in a coloratura spiral through the silence.

The silence itself plays an important part. Rarely has a sound track been so sparing of unnecessary noise and consequently every sound tells. There is singing, and the chant of men at work, whistling, and just very occasionally

Where the HOT WIND BLOWS

background music, by Roman Vlad — but only when it can effectively underline the emotional content of a sequence. The very lack of music gives a feeling of heat. And there are, of course, the more direct ways — the sweat, and the smoke in the café, and the black bra and petticoat under the transparent white blouse of the Inspector's frumpish wife. All this and more creates the atmosphere that is essential to making "May I drink, boss?" far more than a ritual phrase in a game.

And then, when someone does drink, you are made to hear the precious liquid gurgle from the jug, hit the glass and even being swallowed in the gullet of the man quenching his thirst.

The texture of the novel is rich. The lives of the characters are so interwoven that it is near impossible to cut any of them out completely. Yet the film cannot cope with all of them. Melina Mercouri is unfortunate in having been given one of the curtailed parts. She cannot do anything worth while with this Donna Lucrezia.

But this minor weakness is nothing compared with that of casting Gina Lollobrigida as Marietta. This is so disastrous that one suspects that Jules Dassin was saddled with this star as a (wholly unnecessary) "crowd attraction". Marietta should be a beautiful hoydon of 17, not a Lollobrigida who looks a decade older at least and preserves the same expression throughout the film — a slightly insane, wet-mouthed stare.

Even partnered by an ineffectual and weak Mastroianni, she shows up like an amateur in a cast of professionals, next to Yves Montand as Matteo Brigante (the gangster boss of Porto Manacore), Pierre Brasseur as Don Cesare (its rightful ruler) and some first class smaller parts such as Paolo Stoppa's Tonio, the game's natural victim, and Nino Vingelli as Pizzaccio, Brigante's henchman. La Lollo's one-time rival, Sophia Loren, could have played Marietta to perfection in her *Pane, Amore e . . .* days.

It is not easy to introduce such a large number of important characters quickly, as is necessary in *Hot Wind*. The main set is a great help here. The designers have brought out well the way in which friendships and enmities criss-cross the houses around the square. Given this set, the camera script then takes over. A character is introduced, the camera pans across to the next human link, then tilts up and the shot dissolves through the windows to another two characters, and so on.



The game has turned for Brigante (back to camera). For the first time he has to appeal to another "boss" — Don Cesare (Pierre Brasseur), lord of Porto Manacore, while Tonio, his previous victim, stands and watches. Also in the picture: Gina Lollobrigida.



Movie Market

HAZEL SWIFT
goes round the stalls on
behalf of movie makers
in search of ideas for films.

ONE morning last week found me prowling round the back streets and little alleys of our village, looking for locations for one of my films. Among other things I was looking for some walls which would look right for the setting of different parts of the film, and for one wall in particular which would look right and would also provide a good surface for shadows, since one scene was to be played almost entirely by means of shadow effects.

Despite attempts to bring it up to date, Ewell remains pleasantly individual and unstandardized, and the location I finally decided on had a wide variety of different types of wall in a very small area — a circumstance which would simplify our transport problems. First there was a stretch of fairly new brick-work running into a really long stretch of old brick — broken, mossy and many-coloured; then came a high wall of smooth, pale cement, a low fence of corrugated iron, crumpled and bright with rust; and finally a house with dark brown overlapping timbers at the back, and with sides of whitewashed pebbledash. Over all these surfaces I solemnly cast my shadow, waving my hands and ducking my head in rough imitation of the action needed in the film, and making notes of the position of each wall in relation to the sun, so that we could plan our order of shooting.

From this expedition I turned to thinking idly about a story that could be told entirely in shadow-play, and then, less idly, to a film which would explore the possibilities of light and shade. A few years ago I wrote a film script based on the dramatic properties of street lighting in different parts of London; but that was a film that told a definite story. What I had in mind now was something far more simple; it was the sort of thing that any beginner with a camera could undertake, but which might also be regarded as a challenge by the more experienced. It would be, in fact, an artist's notebook in film.

To me, the most fascinating thing about an artist's notebook is the way in which he gets interested in one particular subject and works all round it, finding out something fresh all the time. Everyone knows da Vinci's notebooks, with the continually recurring theme of patterns of swirling water, and many of you will have seen Monet's series of

paintings of Rouen Cathedral, capturing the different impressions of light at different times. This is the kind of work that I should like to see in film form. It might turn out to be a filmed reference book, which would be of practical use to others beside the original maker of the film; but it might, and I think it should, prove to be very much more. If the film were intended simply as a reference book, then I should prepare an "identity card" for each shot, stating clearly the factor which distinguished it from other shots in that sequence; that is to say, in a sequence showing different exposures, each shot would include an identity card establishing the exposure that was used for it. (It is a great temptation in these cases to smother the identity card with a great deal of information which cannot be possibly absorbed in the short time that the picture is on the screen. The essen-

tial piece of information, written clearly, is all that is needed.)

If I wanted to keep detailed information about the different experiments, I should omit the identity cards and keep a notebook in which to record all the relevant data at the time of shooting. This would be the equivalent of the professional film-maker's continuity sheets, which always include (in addition to details of camera movement, dialogue, action, make-up, costume, etc.) a note of the lens, focal distance, stop, filter (if any), speed (if not standard), and, for exterior shooting, a note of the time of day and the weather conditions.

The important thing is, of course, that these notes should be made at the time of shooting — or, rather, if the cameraman is also taking the notes, immediately after each shot, and before making the next one. Leaving the making of notes until a whole series of shots has been completed is a certain way of ensuring that the notes will be inaccurate and therefore utterly useless. Assuming, however, that they are accurate, they can be used as a basis for commentary which will be of interest to technically-minded members of an audience, while the others can ignore the commentary and enjoy the film as a fascinating series of flowing images.

'Do-It-Yourself' Stall



THE FILM would open with a series of simple interior shots of an object, taken from the same angle and distance, with a change of lighting in each shot: lighting from the left only, from the right only, from above, from below; lighting with one key light and a filler; lighting with a white and then with a silver reflector; lighting with filters; lighting with gelatines. I should like to show the lamps, gelatines, filters or reflectors being moved into position, but the time taken for adjustment would waste a great deal of film, so I should settle for a fade or dissolve between each shot — not a straight cut, of course, because each shot is to be taken from the same angle, and cutting without changing the angle means a film full of hiccups.

Another sequence would show a series of exterior shots, again all taken from the same angle, at different times of the day, and even, if it is possible to get exactly the same camera set-up over the whole period, at different times of the year. Once again, the shots would fade or dissolve into each other; or perhaps this time I might try a stop-frame sequence. The set-up might be a high shot down to the garden; or a simple composition of roof-tops and chimneys; a

leafless tree, or an open fence; anything which would throw clearly defined shadows, and which would not be likely to be moved during the period of shooting.

This sequence would involve getting up early enough to take the first shot in the first light of the morning, and spending the rest of the day taking a series of shots with the static camera, showing the gradual retreat of the shadows, the brightness of mid-day, and the slow return of the shadows, creeping over the picture until everything is swallowed up in darkness. Here I should be strongly tempted to do a bit of cheating and take a shot during the day with a night filter, and cut this in at the end of the sequence to round it off with a moonlit evening. This would probably lead me to try a similar sequence using night filters all the time, just to see what happened.

continued on page 270

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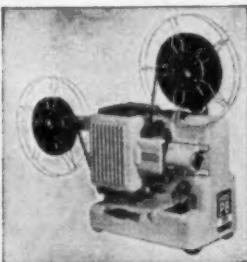
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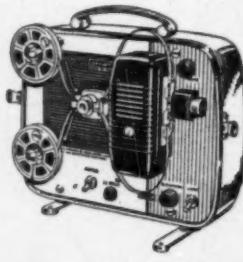
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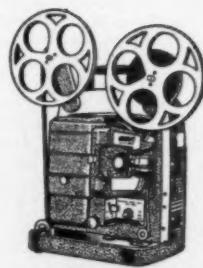
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Your Problems Solved

Split Screen Shots

I wish to take some split screen shots but my camera has no back-wind. Would it be possible to mask the lens for the alternate shots and then have a laboratory produce a married print of the two lengths?—J.W., Blaenau Ffestiniog.

Shooting the left and the right sides separately is the standard method used by professionals, but it involves combining the two halves in an optical printer and making a dupe negative. To do it with reversal film means making first a combined print and then a further print in order to restore the emulsion to the correct side. This is a very expensive process, and laboratory facilities are available only for 16mm. (You do not say which gauge you are using, or what type of camera.)

We have found only one certain way of producing the split screen effect in cameras without a back-wind. This is to make a special clamp to hold the camera, so designed that the camera can be taken off the clamp and replaced with the absolute certainty of its going back into exactly the same position. Such a clamp is fairly easy to make, either in hard wood or in metal: it is simply a matter of so arranging wood or metal blocks that the camera is firmly held and located. The clamp made—it is, incidentally, often found on the camera support of titlers—there must be provision for securing it bodily to a rigid tripod.

The procedure is then quite simple, although for convenience it is best limited to the first shot only in a reel. You shoot the first half of a split screen shot, remove the camera from the clamp, put it into a changing bag and, by feel, wind the film completely back on to the supply reel. You then re-load the camera in the ordinary way, replace it on the clamp, and shoot the second half of the shot. With practice, the entire change-over operation need not take more than three minutes.

Picture Size

I am a beginner and have just bought an 8mm. projector.—What size of screen should I buy?—J.P.L., Worcester Park.

Size of the projected picture depends on two factors: the focal length of the projector lens and the distance between projector and screen. A short focal length lens gives a larger picture at a given distance than one of longer focus. With any lens, the further back you move the projector from the screen, the larger the projected picture. The following table gives the screen sizes at various distances with the lenses commonly used on 8mm. projectors:

| Projector to Screen Distance (feet) | | 6 | 8 | 10 | 12 | 14 | 16 | 18 | 20 | 25 | 30 |
|-------------------------------------|----|----|----|----|----|----|----|----|----|-----|-----|
| Width of Picture (inches) | | 21 | 27 | 35 | 42 | 49 | 56 | 63 | 70 | 79 | 104 |
| 15mm. | 20 | 26 | 33 | 40 | 46 | 52 | 59 | 66 | 74 | 99 | 144 |
| 16mm. | 21 | 26 | 32 | 37 | 42 | 48 | 52 | 59 | 79 | 104 | 152 |
| 20mm. | 12 | 17 | 21 | 25 | 29 | 34 | 38 | 42 | 47 | 63 | 93 |

Which Cement?

Which is the better cement, Embacoid or Tricoid?—O.C.M., Valletta.

Tricoid by far for tri-acetate base; it can also be used for most other narrow gauge

films except those on Cronar (Polyester) base. Use Embacoid for acetate (old type) and aceto-butyrate. Incidentally, it is now necessary to scrape both sides on many makes of film, as there is usually a non-scratch layer on the back which must be removed before making the join.

Astro Conversion

If I convert my Astro 8mm. projector to 100 watt 12 volt or 150 watt 21 volt lighting, as described in A.C.W., could I expect sufficient reduction in heating to be able to project stills with safety, or would this necessitate altering the condenser to include a heat filter?—A.N.B., Rochester.

A more efficient lamp, i.e., one which puts more light on to the screen, also puts more light on the film, and with that light there is always more heat. Certainly the projector will run cooler than with the 500w. lamp, but the heat on the film itself will be greater. Stills cannot be projected unless a heat-absorbing glass, possibly having an interference type coating which reflects back heat but passes visible light, is brought into the beam.

The glass must be cooled by air blast, so that heat is removed from it rather faster than it can absorb heat from the beam. In some cases it might also be necessary to reduce the amount of light and heat reaching the film by adding a wire mesh over the glass, but the interference-coated heat-absorbing glass is the modern means of doing the job. A considerable air blast over the gate is also essential when projecting stills.

We feel that the addition of these features to the Astro would be too big a job, but the conversion to one of the high efficiency lamps is quite practical and not too difficult. The 12v. 100w. lamp would use the original condensers, but whether these would suit the small filament of the 12v. lamp, in respect of getting maximum efficiency from it, one cannot say without trying them out. The 8v. 50w. and 21½v. 150w. lamps with built-in mirrors work without condensers.

G.B. L.516 Projector

Can you give me any information on the G.B. L.516 projector which is advertised in A.C.W. by a number of firms? I propose getting one if it is a good machine to invest in.—J.F.W., Uttoxeter, Staffs.

The Gebesope L.516 is based on a twenty-year-old American design, modified by G.B. for British production. The Services bought many of them, and it is these machines which are now being offered. It is a good solid work-horse of a projector, and the spares situation is said to be very good. Although neither light nor sound output is in the top class, it does quite well. The amplifier is a.c./d.c. so one has to take certain precautions when connecting anything into it, since the H.T. negative line is directly connected with one side of the mains. Used as intended, the machine is safe, of course. Lamps are available (ex-Service) at very moderate prices.



Exploded drawings are given in "Catalogue of Spare Parts for the Gebesope 16mm. Sound and Silent Film Projector", which you may still be able to get (price about 5s.) from Harringay Photographic Supplies Ltd., 423 Green Lanes, London, N.4.

Whether the machine will be an investment depends largely on the use to which you put it. For instance, hiring good feature films is scarcely economic for audiences of only a few people.

Bauer T.10.L. Projector

My Bauer T.10L projector has no variable voltage tapping, although the transformer has the necessary connections, and no fuse is fitted. I understand that the T.10S version, for use with the Sound Coupler, has both variable voltage tappings and an internal fuse. Why have these been left out of the "silent" version?—E.H.N., Caversham, Berks.

The omission of voltage taps is no doubt due to the fact that in silent projection exact speed is not normally a vital factor. The T.10S has to run at the designed speed because the range of control of the synchroniser is not great enough to cover projector speed variations caused by voltage differences. Particularly, the maximum (governed) speed of the projector must be maintained, for the Bauer Coupler can only reduce the speed; it cannot raise it above that at which the machine runs without the synchroniser. The fuse was probably left out of the non-synchroniser version for reasons of cost; fuse and fitting and its wiring would add several shillings to the price.

Projector Scratches

I am mystified as to the cause of the small black marks on two of my films. When projected, they show as a short vertical line on the left of the screen, repeated in the top half (only) of each frame. One of the films was taken recently, the other six years ago on a different camera. The older film did not show these blemishes until lately, but now they are visible regularly. Neither film has been through an editor.—B.R.C., Blackpool.

Since the films were taken by two different cameras, the marks must have been caused by the projector. Their repetitive nature and the fact that they appear on the same position on each frame, and only on part of the frame, are clues which show the cause to lie somewhere in that part of the projector where the film moves in a frame-by-frame motion, i.e., the region of the projector gate. Examine the films under a magnifier to see if the marks are on the emulsion or the celluloid side, and then check the appropriate part of the projector gate for signs of sharp edges against which the film could rub. Also look for corns of emulsion, roughened surface of gate runners, or anything else which from its position could be a cause of the marks. Pay particular attention to the top and bottom of the gate channel.

AN 8mm. USER IN SEARCH OF PERFECTION

BY IVAN WATSON

IN my search for 8mm. perfection, I had discovered—after making film tests with a dozen different cameras—that the normal sprocketless 8mm. camera did not achieve sufficient accuracy of frame registration at the gate, thus impairing the definition of which both the lens and film were capable. In the end, I settled for a Bolex H8 which is mercifully free from gimmicks and gadgets and is engineered to very high standards.

Optimistically, I assured myself that now that I owned a camera I could not fault, all I had to do was to unearth the world's finest lens and my search would be over! This delightful over-simplification completely ignored the fact that (a) I had no proof that—outside my imagination—"the world's finest lens" even existed, (b) there would be the not-so-simple matter of finding a projector that would do justice to a unique combination of perfect camera and perfect lens, (c) available filmstock had a limited resolving power, and (d) I had to be sure of my own ability to use the apparatus to the best advantage.

How do you set about finding the world's finest lens? You begin by asking the experts—and you get a different answer every time. One 8mm. veteran said to me: "The best lens I ever had ought to have been at the bottom of a milk bottle—it was that cheap. But I was lucky... it just happened to be a darned good lens, thanks to nobody in particular."

Another expert summed it up this way: "It is to some extent a matter of luck. If you buy a top-grade lens, you pay for a guaranteed minimum standard and it won't be less than that standard. But maximum standards are another thing. You can buy two apparently identical lenses from the same manufacturer... and one of them may be just that much better."

It seemed, therefore, that I had no choice but to go through the same lengthy and expensive routine that I had undertaken with the cameras. And this is precisely what I did. With the help of my son, I made elaborate line-definition tests and graph—curves showing the stops at which various lenses gave optimum results.

But we were wasting our time. It soon became apparent that *all the top-grade lenses were capable of better definition*

Part one of this story of a unique quest, carried out regardless of cost, appeared in last week's issue.

than the resolving power of the film stock permitted. This was specially true in relation to colour-film. The film itself was the weak link in the chain... and there was nothing we could do about it. So we threw away our graphs and asked ourselves whether in 8mm. the lens was really as important as we had supposed.

For what the information is worth, we probably got the most consistently good results with a Taylor-Hobson f/1.4 Ivotal lens and, in conjunction with the now (alas!) discontinued Kodak Panatomic X monochrome, achieved some photography which was of a remarkably high quality. (And, alas! I believe the superb Ivotal is no longer available to 8mm. users.)

Impressive results were obtained with a Kern f/1.5 Switar lens and Gevaert Micro 23, but then we also got some very good definition with a telephoto lens costing less than seven pounds! The monochrome test-films stood up very well to big blow-ups and gave entirely acceptable results on screens eight feet wide.

It was a different matter with the colour stock. Here definition is something of a problem because it seems that, all other things being equal, the *apparent* standard of definition is largely determined by the colour contrast that the exposure gives. This, I think, combined with ideal weather conditions, explains why I once obtained superb definition with a cheap fixed-focus lens set at infinity.

How unfortunate—and possibly stupid—it is, then, to find 8mm. monochrome stock gradually disappearing from the market. Most amateurs need all the exposure latitude they can get, yet the demands of colour film in this respect are fairly exacting. From an artistic point of view, the ultimate disappearance of 8mm. monochrome—and I think it will disappear—is nothing less than a small tragedy.

Whether one used monochrome or colour, it seemed to me that, after all, there was probably no such animal as the "perfect lens" for 8mm. cameras. The fixed focus lenses did a good job but had certain limitations. The zoom lenses were convenient but even the best and most expensive of them were not capable of giving quite the same crisp definition as were the normal interchangeable focusing lenses.

It became, then, a question of personal preference—a matter of colour rendering.

If you liked a warm colour, you chose Kern lenses. If you liked colder—and it seemed to me, *brighter*—pictures, you went round telling everybody that Taylor Hobson made the finest lenses in the world, and you fitted your camera with an Ivotal f/1.4 standard lens, a Pelotol wide angle lens, and a 50mm. Telekinic lens. (I should warn H8 owners that, with the Ivotal and Pelotol lenses fitted to the camera, you cannot swing the turret because the rear mounting of these lenses touches the back plate. I rarely take off-the-cuff snapshots, and the fact that I have to screw each lens into the taking position is a small inconvenience for the quality I get.)

The basic problem of how to make a transparency measuring 4.8mm. by 3.5mm. look good on a big screen—and that, in a nutshell—is the problem of presenting 8mm. films to a large public—cannot, I think, be solved by the camera and lens manufacturers alone. The camera manufacturers can help considerably by making sprocket feed a standard item on any good 8mm. camera. The lens manufacturers have already performed small miracles, and any top-grade lens is capable of better things than the available film stock permits.

Therefore, at this stage in my experiment, I came to the conclusion that the future of 8mm., as a gauge for the serious worker, was largely in the hands of the backroom boys at Kodak, Gevaert, and Agfa. They *must* produce a colour film which, in resolving power, is equal to the potential of today's excellent lenses.

The question of projection is nothing like so difficult. I experimented with nearly every 8mm. projector on the market and—apart from lenses—found them all remarkably efficient. No one machine was "the ideal projector" combining all the virtues. Each had its plus and minus points. I thought the Eurnig Imperial excellent value for money—but I disliked the momentary out-of-focus effect I got every time a splice went through the gate.

Brush Up Your Studio Jargon!

Here are a few connoisseur's examples. The translations are given on page 270.

1. "We'll shoot it wild".
2. "Sorry, can't do. The geometry of the prints is wrong".
3. "Make it English".
4. "Who pays for the answer print?"
5. "Lose the practicals, old boy!"
6. "What sort of bottle has it got?"
7. "Dodge it up with two-four-sixes".
8. "Nigger that pup".
9. "I want each scene marked".
10. "Come two feet downstage, please".
11. "Run the clock".
12. "It's a bit hot on her face".

Why do so few projector manufacturers fit a *back* pressure plate?

The Nizo Cinemator did an excellent job, the Noris Synchroner 100 with its built-in synchroniser in a sensible position at the back, film editor, reverse, single-picture device and push-button controls seemed to be a lot of projector for £55 (new price only £46!), and it is very good with splices, being one of the few 8mm. projectors with a *back* pressure plate. The whisper-quiet Bauer had much to commend it, and the tiny Zeiss Movilux had one of the best projection lenses I encountered.

But in this experiment, it was the quality of the projected picture that mattered and I found that, judged solely on this count, the Bolex M8R had a very great deal to recommend it. With its large turbo cooling system, it made more noise than the other projectors; the built-in resistor to meet the requirements of the 500 watt 110 volt lamp dissipated a good deal of heat and often reminded me of a hair-dryer in full blast. But the picture on the screen was undoubtedly impressive, in steadiness, brightness, and edge to edge definition. Electrically, the new 18-5 will be more efficient and because Bolex are making it, I assume it is a first-class job; but I wonder

if there will ever be another 8mm. projector as good as the M8R?

In any case, one takes it for granted that, sooner or later, arc-projectors will be used for the public presentation of 8mm. films. In my own search for 8mm. perfection, I had equipped myself the expensive way by trying out all kinds of 8mm. apparatus. I have ended up with some of the most expensive: a Bolex H8 camera fitted with T.T.H. lenses, an M8R projector, a Premier Mask-Line splicer, a Zeiss Moviscop editor, and a Spectone tape recorder. All of which seems to suggest that you get what you pay for . . .

So now I must try to answer the question I asked at the beginning of this enquiry. *Can existing 8mm. apparatus achieve a standard of optical and mechanical efficiency equal to any reasonable demands of public presentation?*

The answer cannot be an unqualified yes. You have to define what you mean by reasonable demands. If you will be satisfied with an audience not exceeding 200 (and that's about the biggest audience most clubs can hope to bring to their shows), and if your screen is no wider than 6 feet, and if the people who made the film understand the technical requirements and limitations of 8mm., existing appara-

tus will do all you want it to do, and the uninitiated among the audience will not know whether you are using 8mm. or 16mm.

But we must honestly face the fact that we cannot yet achieve anything really comparable in picture quality with 16mm. unless we use an artful and sustained close-up technique—which may be a challenge but which also can impose severe limitations on an amateur film maker.

I think the experiment I made was worthwhile because it proved a number of things; that "little extra" which you get from top-quality lenses and cameras costs a disproportionate amount of money . . . just as knocking another fifth of a second off your time for the 100 yards race demands a disproportionate amount of energy and effort.

The problem of how to make a tiny transparency look good on a big screen cannot be solved by the camera and lens manufacturers. The answer is to be found in the laboratories where they make the films . . . and because research always attends commercial requirements, I predict that the kind of film we need will be made and that in a few years from now, public presentation of 8mm.—the true amateur gauge—will be a commonplace.

A Film Splitter for a Few Pence

BY D. W. OWEN

FOR the enthusiast who wants to process 8mm. film himself, a splitter is an essential part of the developing equipment. It must be one with which an accurate split can be made with ease, and the split film must run through the projector sweetly. The splitter illustrated consists of a fairly rigid razor blade wedged between two blocks of wood about 6in. long by 1in. wide, and two other razor blades are inserted at each end to ensure that the cutting blade protrudes not more than 1/16in. and that the blocks lie alongside each other absolutely parallel (Fig. 1).

Fig. 1

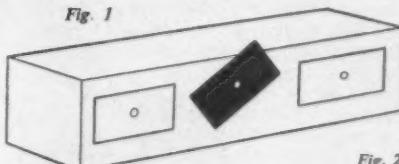
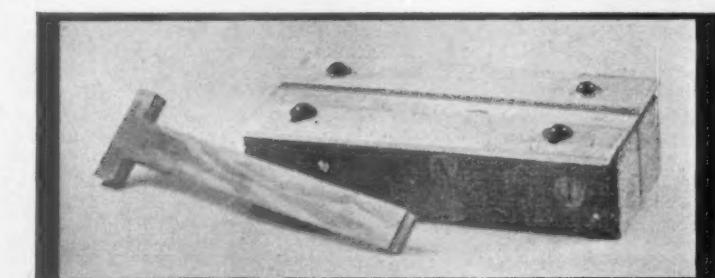


Fig. 2



Put the blades in position, and sandwich them with the second block in a vice. Drill three holes $\frac{1}{16}$ in. diameter right through so that the bolts fastening the blocks go through the centre holes of the blades. Make sure the centre hole allows the cutting blade to swing about 1/16in. above the surface at an angle of 45 deg. Then take two 6in. long by 1in. wide strips of aluminium or brass (readily obtainable from a metal merchant) and drill two holes in each to take screws about 1in. from either end, and then with a small rat tail file enlarge to make a slot a $\frac{1}{16}$ in. long (Fig. 2).

With a piece of spare 16mm. film or two pieces of 8mm. laid either side of the cutting blade as a guide, screw the strips to the blocks. They can be adjusted later to ensure exact cutting of the film in the centre. A pressure plate must

next be made to enable the film to run flat through the guide strips. A piece of $\frac{1}{16}$ in. plywood, it is T-shaped to fit between the guides and lined on the underside to prevent the film from getting scratched. The channel on the blocks is similarly lined. When the film is pulled through, the pressure plate can be held under the hand or secured with clips.

There are two ways of seeing that the cut is at the dead centre. Make a trial splitting and compare the results with trade-processed 8mm. film, or, for greater accuracy, use a micrometer, when by adjusting the guide strips on either side of the blade, you can measure the split halves to 1/500th in. Cost: the aluminium guide strips were 1s., and 5d. went on screws and bolts. The wood was ready to hand, as were the razor blades, which need not be new.

When Sound is Added

A PRIVATE PICTURE

OFTEN BECOMES A PUBLIC NUISANCE

says
JACK SMITH

THERE is a story about a little village which had no railway; and a villager who passionately wanted one. He argued and propagandised and campaigned until, at last, a branch line was constructed and the place had its own railway station. The first day it opened, he rushed to the booking-office, overjoyed. "I want a ticket, please!" he told the clerk. "Where to?" And the man sat down and wept, for he had no idea; he'd never thought of that.

It seems to me that the provision of sound recording facilities for the amateur film-maker has been like the coming of that railway. Only there have been thousands of enthusiasts who wanted good quality and mixed tracks and perfect sync. And (unfortunately) they haven't sat down and wept. They've taken tickets to anywhere and scuttled up and down the line with no purpose beyond their enjoyment of the noise it makes.

We have excellent devices for ensuring tape sync, on 8mm, 16mm, stripe gains ground every year, and recording/play-back equipment is marketed which can turn any sitting-room into almost a fully-fledged dubbing studio. Good quality sound-on-film tracks can be turned out by a handful of commercial laboratories which specialise in transfers from tape (quite cheaply, too). I would guess that about two-thirds of the amateur films which get finished call themselves "sound films". It's all grand — if only people knew what to do with it.

For very often, the tracks are as inept as the films. Sound effects crash in and out with no particular dramatic relevance. Music as inane as the plots of most of the films thunders in our ears. The people on the screen actually *talk*. Our ears are offended as well as our eyes and minds.

It's not surprising, of course. You'd no more expect the average camera-owner to be able to write good dialogue or select apt music (either alone or in association with his colleagues at the cine club) than you'd expect him to be able to produce a good film-script, or, having got one, translate it sensitively into moving-pictures. But there's nothing to be done about it, and, luckily, the worst abominations of this kind seldom get a screening outside the group responsible.

It's sad, however, that our average-man-producers usually feel it necessary to turn their private holiday and record

films into sound pictures, as well as their half-hour fiction epics. What might be quite pleasant colour pictures of Malta or Blackpool or Majorca are presented against a dreadful imitation of the worst kind of professional commentary, interspersed with chunks of music to fill in the holes. Yet such material could be given some personality if only it were screened mute, and the producer chatted informally as it unwound, attempting no great polish, but informing, reminding, occasionally digging his private audience in the ribs and inviting them to share in the occasion. Why on earth anyone should want to turn private pictures into public nuisances passes my comprehension.

This is the dark side of the business, of course. If apparatus for domestic recording has made many a sitting-room gathering noisier, it has also opened up new opportunities for the real film-maker. It might be worthwhile reflecting on the use that *can* be made of a sound track.

To begin with, the less need for absolutely precise sync., the better. Remarkably cheap magnetic recorders may achieve remarkable sound quality. But accurate synchronisation is always going to cost lots of pounds. (I am assuming, of course, that a film is going to carry a permanent track, and that prints will be required).

This surely puts dialogue scenes right out. It's true that you can be cunning, and shoot sequences in such a way that you never see the speakers' mouths. But this is likely to become a trying gimmick after five minutes or so. Such artifice cuts clean across the whole concept of screen dialogue, which surely implies a movement towards greater realism.

And I don't think that it's possible to succeed by keeping dialogue down to a bare minimum. Either your characters talk throughout the picture, or they'd better not talk at all. A sudden burst of sync. speech, however well contrived, in the middle of an otherwise non-talking picture, will have the same effect as those embarrassing sound effects which are so often laid on the track with no sense of selection or realism. ("Why did we hear the railway train but not the aeroplane?". "Well, you see, I had a recording of a train, but I hadn't one of an aircraft in flight. I did put those birds singing in, though!") One can imagine freak scripts which ask for only two minutes of dia-

logue in thirty minutes of film — a flashback sequence in a story about Trappist monks, perhaps? — but these will be the exception. As far as the non-professional is concerned, the talkies have *not* arrived.

A fiction film can have words, however — words in the form of a narration by one of the characters. (It could be a dialogue between two of them, for that matter.) But the traps are many. A lot of unskilled amateur directors have used this device, partly, one suspects, because they were hell-bent on making a sound film at any cost, and partly because they hoped that descriptive narrative passages would help get across points not easily indicated by purely visual means.

The rules for success with such an "interior monologue" are easy enough to set down, if they're not so easy to carry out in practice.

Only very occasionally should the track carry the burden of the narrative; as much as possible of the exposition must be visual. The words, in fact, will be added afterwards as an embellishment — necessary, maybe, if the full power of your theme is to be felt, but still subsidiary to the main business of translating that theme into moving images.

There is nothing more irritating (and in the end giggle-making) as the voice of a character telling us something like: "I was torn with emotion. Restlessly I paced up and down the road. Should I tell Griselda that I had seen her brother hanging in the barn, or should be I pretend that all was well?" — while on the screen our actor walks up and down in shots which would be blankly meaningless without that voice to tell us what the director and his actor have not been able to get across in pictures.

And (almost as important) the voice must be dead right; it must clearly belong to the player we are watching. It must carry the right emotional feeling, sound as stirring as the sequence on the screen (if it has been properly made) should look. As amateur producers invest in recorders as well as cameras, there is a spate of genteel, anxiously-synchronising voices, accompanying action on the screen which requires at least a spot of urgency in the narrator if it is not to appear completely ridiculous.

What about music? Well, I think I've written enough rude things in the past to make it clear what my views are here. Original music is obviously the ideal. If you can't manage that, good non-copy-



In the case of documentaries, "a quite prosaic commentary, properly read and set against visuals which relate meaningfully to what's being said, can be magnificently effective". St. James-at-Bowes F.U. hope that the optical sound track they are preparing for their Civil Defence film will earn just such encomiums. Object of the film, which is being produced for Middlesex C.D., is to show new recruits how each section operates so that they can decide which they would like to train for. Some scenes will involve a crowd of 500, and for a number of interiors 18 Kw. will be used. Still shows director Brian Grainger (who made the Oscar-winning film, 'The Street') leaning on table, cameraman Bill Nesbit and lighting supervisor Jim Royer. Camera: Bolex H16.

right music, played for you by a friend or a group of friends, and chosen with an ear to the subtle relationships between visual and musical rhythms and moods, is far better than a thick coating of orchestral pseudo-Tchaikovsky.

In a short enough film you may be able to do without music entirely, presenting your narration against a suitable background "atmosphere" track — murmuring voices, traffic sounds, the wind in the trees. We have hardly even begun to explore the possibilities here.

Where your concern is with documentary, with the clear exposition of facts in an exciting way, a quite prosaic commentary, properly read and set against visuals which relate meaningfully to what's being said, can be magnificently effective. The tracks of Philip Grosset's masterly *Marlborough House* and *Clarendon* provide an object lesson. (And note here how Grosset uses snatches of music which arise naturally from his material — the children's singing, in each of these films, is splendid because of the economy with which it is used.)

I'd take a bet that three-quarters of the non-professional documentaries made in the past twelve months contain at least one sequence where the commentator

tells us something such as the number of middle-aged albinos in the Leeward Islands, or the time it took the youth club to raise enough money to convert the old water-works into a community centre, while we watch on the screen a series of dreary long shots clearly put there for no purpose other than to keep the eye vaguely occupied in the absence of relevant visual material.

If you've got to put across points which you can't present in pictures, use a title or something. Or look for some more cinematic subject.

I realise that I've said a lot of this before. But as more and more intriguing technical gimmicks are described by the Do It Yourself boys, and the sale of tape increases and stripe projectors become commoner and commoner, perhaps I may be excused for flogging a noisy horse for the umpteenth time.

* * *

NOW I'm off to do some more work on the latest school film. It breaks practically every rule I've just been propounding. It has mood music, a patch of lip sync, (we hope) and a somewhat empirical selection of sound effects. The point is, it's meant to be funny.

And we shall not — a final point, this — attempt to do any recording directly on to the striped print, to the projected picture, tempting though this might seem to be. When you're mixing a complex track, there's enough to do without having to contend with the slips of a commentator, or a false entry by a musician. They must be able to concentrate on what they are saying or playing, without having to steal continual glances at

Making a Start —continued

2.5). As this smaller aperture allows less light to pass, the lens is set at f/4, or towards f/4, when the light is too bright for f/2. In our example, "f/1.9" means that that is the largest aperture at which the lens can be used.

Apertures are commonly referred to as stops, and changing from f/2 to f/4 is called stopping down. f/4 is a smaller stop than f/2 because it passes less light. Conversely, changing from f/4 to f/2 is called opening up. f/2 (which is the same as f/1.9 for all practical purposes) is quite a big stop and would be used only when the light is very poor; for an average scene in good light with a film such as Kodachrome, the stop would be f/8.

The size of the stop is usually varied by means of an *iris diaphragm*, which is an affair of thin metal leaves between the components of the lens, and opens and closes something like the iris of an eye. Or there may be a rotating disc with a series of punched holes, one for each stop, or possibly for each half stop. The iris diaphragm has the advantage that the aperture is continuously vari-

able, and so can be set when desired between the marked stops.

Everything will be recorded on more or less wild tape. The stripe track will be mixed from a group of recorders, each started and stopped by its operator to screen cues as first one element then another of the complete track is required. This will give precise enough sync. for the music and the narration.

Our spot sync. effects (gunshots, mainly, for this, believe it or not, is a Western!) and the few lines of dialogue will be dubbed from a tape running continuously, and kept in complete "lock" with the projector by a stroboscope — the tape speed being slightly variable, and the deck operator making sure that he adjusts it continuously as he watches the strobe markings.

How will we be sure that the bangs and crashes come at the right points on this tape? Well, we'll first of all run through a tape, "locked" to the projector as I've described, and record spoken cues on to it as we watch the picture. Then, the portions of tape carrying our spoken cues will be cut out, and tiny sections containing authentic effects or lines of dialogue will be spliced in their place, to an equivalent length. Simple — we think!

I sometimes wonder if that railway-minded villager ever regretted the coming of the iron road. I certainly often regret that day when we decided to make our first sound movie. What will we do when they give us 16mm. stereoscopy? Join Kevin Brownlow, watching sepia prints of Rin-Tin-Tin at the National Film Theatre, I think!

able, and so can be set when desired between the marked stops.

F numbers run in series, the most commonly used series being:

2 (or 1.9) 2.8 4 5.6 8 11 16
Each f number in that series represents an aperture passing half the light of the previous f number. So to open up one stop from f/8, because the light is rather dull, the lens would be set to f/5.6. If you opened up to f/4, you would give the film not double, but four times the exposure it would get at f/8.

The reason is that f numbers depend on the diameter of the lens opening, whereas the amount of light passed depends on the area of that opening, which depends in turn on the square of the diameter. You will see the relationship easily if you consider another, parallel, series of f numbers:

2.5 3.5 5 7 10 14 20
where it is apparent that the square of one number is half or almost half the square of the following number. The square of 10, halved, equals the square of 7; and that, halved, equals the square of 5.

(Next week: **FIXED FOCUS LENSES; DEPTH OF FIELD.**)

Preventing Jamming

MORE ABOUT Reversal Processing

A FEW weeks ago I discussed one of the advantages of charger loading. Now I would like to make the point that a little extra care is needed with some cameras to prevent the film jamming. The trouble will, of course, be due either to incorrect loading of the film in the charger or incorrect loading of the charger in the camera. It is easy to see if the film is lying correctly in the gate channel, and one should make a habit of running a few inches of film through the camera to make sure all is well before closing the lid. But some cameras will not operate unless the lid is closed, so one has to find some way of releasing the locking mechanism while it is open unless one is to take the loading on trust.

Unfortunately, although the film can be seen passing through the gate, one cannot always be absolutely certain that the take-up will continue to function unless more film is run than I personally care to waste. A Siemens 16mm. camera I had occasion to use a few years ago was particularly bad in this respect, and tended to jam after two or three feet. I eventually traced the trouble to the take-up core. If the teeth of the core driving dog happened to lie at an unfortunate angle when the cassette was loaded into the camera, they exerted too much pressure on the core, forcing it against the lid of the cassette and so slowing down the take-up that jamming occurred. The cure is quite simple before loading ensure that the

line of the dog teeth lies at right angles to the bar in the take-up core, I now do so as a matter of course.

If you wish to use H chargers in cameras designed for the larger P type, you must ensure that the top of the charger lies as far to the back of the camera as possible. With cameras having a guide for the P charger, the H may be held in this position by slipping its lip behind the guide, as shown in the illustration.

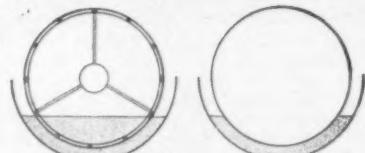
* * *

I HAVE been asked to give some more details of my method of processing reversal film. Some nine-fivers who have attempted this work have been dissatisfied with the result because of lack of contrast, uneven development or staining. The cost of processing is included in the price of the film, so we are normally concerned only with reversal of negative stock, and it is perhaps for this reason that I have been unable to find published instructions capable of giving a satisfactory result without modification.

The most common form of uneven development appears as a lighter band running between the sprocket holes. On 16mm. (or double 8) this does not show on projection, since the sprocket holes are, of course, at the side of the film, but on 9.5mm. it is visible in the most important part of the picture area. The nine-fiver is therefore forced to exercise more care, but surely this is no disad-

vantage — uneven development must affect picture quality even if it is not immediately apparent, and with 9.5mm. the only acceptable result is the perfect one.

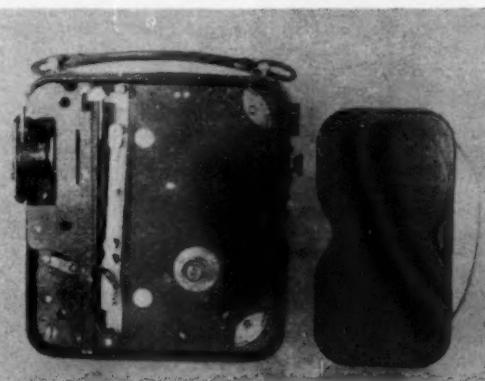
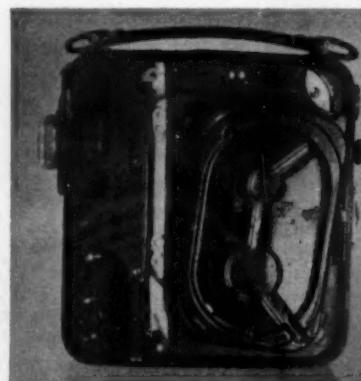
One way of developing is to use a continuous processing machine consisting of several rectangular tanks holding the various solutions, through which the film is passed like a conveyor belt. The time it spends in each tank is controlled by the number or depth of the loops. As its passage through the machine is obviously very slow, some means of agitation is required, commonly either by pump or by blowing nitrogen bubbles through the solutions. Small models of such machines are available, they are expensive to instal and maintain, and unless a huge number of films is to be processed, are not a practical proposition for the amateur.



Open and closed drum in tank. It will be seen that the open drum requires very much more solution to cover the film to an adequate depth.

The simplest method makes use of a pin-frame or apron to separate the coils of film in a dish, but this is wasteful of chemicals, it is difficult to ensure even development, and the operation can be very tiring, because of the need for constant attention. The most useful equipment for the amateur is a drum and tank, but the open-work or skeleton type of drum sometimes used can also be extravagant on chemicals. It does not carry the developer round with it as it turns, and the extended times therefore required may produce aerial fog; the solid drum is much to be preferred, but it is with this type that the fault peculiar to 9.5mm. film mentioned above is most

LEFT: Pathe Motocamera normally taking P type chargers is here loaded with an H charger. The lip of the charger can be seen lodged behind the charger guide.
RIGHT: Charger ready for loading into the Motocamera. Note that the teeth of the dog lie across the camera and that the bar in the core is vertical. This ensures that the take-up does not jam.



likely to occur. Fortunately the cure is very simple; there must be rapid agitation, and the drum must revolve much more quickly than the books recommend — at least 120 r.p.m.; faster still if your drum will take it without splashing.

I give below a brief summary of the formulae and times I have found most successful, and hope in a future issue to discuss the actual processing more fully and offer some suggestions for the experimentally-minded.

FIRST DEVELOPER

Stock Solution A:

| | |
|---------------------------|----------|
| Metol | 3 gm. |
| Hydro quinone | 28 gm. |
| Sodium sulphite (anhyd.) | 150 gm. |
| Sodium carbonate (anhyd.) | 80 gm. |
| Potassium bromide | 3 gm. |
| Water up to | 2 litre. |

This is similar to May & Baker's Contrast 300 developer.

Stock Solution B:

| | |
|-----------------------|---------|
| Potassium Thiocyanate | 25 gm. |
| Water up to | 250 cc. |

For working solution:

| | |
|------------------|--------|
| Stock solution A | 10 oz. |
| Water | 10 oz. |

| | |
|------------------|---------|
| Stock solution B | 1/2 oz. |
|------------------|---------|

For Kodak film omit stock solution B. For pre-1953 Ilford film use 1 oz. solution B.

BLEACH

Stock Solution C:

| | |
|------------------------|---------|
| Potassium bichromate | 5 gm. |
| Sulphuric acid (conc.) | 5 cc. |
| Water | 500 cc. |

For working solution:

| | |
|------------------|--------|
| Stock solution C | 4 oz. |
| Water | 16 oz. |

CLEARING

| | |
|-----------------|--------|
| Sodium sulphite | 1 oz. |
| Water | 20 oz. |

Use full strength.

SECOND DEVELOPER

Stock Solution D:

| | |
|-----------------|----------|
| Hydro quinone | 40 gm. |
| Sodium sulphite | 200 gm. |
| Water | 2 litre. |

Stock Solution E:

| | |
|-------------------|----------|
| Caustic soda | 20 gm. |
| Potassium bromide | 8 gm. |
| Water | 2 litre. |

For working solution:

| | |
|------------------|--------|
| Stock solution D | 10 oz. |
| Stock solution E | 10 oz. |

This is Ilford's I.D. 16 for lantern plates.

FIXING

Any fixing solution may be used at film strength.

PROCESSING INSTRUCTIONS

In Total Darkness:

| | |
|-------------------|----------|
| First development | 20 mins. |
| Wash | 2 mins. |
| Bleach | 5 mins. |
| Wash | 2 mins. |

In Normal Artificial Light (not Daylight):

| | |
|------------------------------|---------|
| Second exposure and clearing | 5 mins. |
| Wash | 2 mins. |

In Bromide Safelight:

| | |
|--------------------|----------|
| Wash | 2 mins. |
| Second development | 5 mins. |
| Wash | 2 mins. |
| Fix | 2 mins. |
| Wash | 30 mins. |

Sponge with a damp chamois. The film may be projected as soon as dry.

Small Budgets

BY TRADER

A London dealer reports regularly on the second-hand and part-exchange market

FEBRUARY has proved an excellent month for second hand business, sales being up by ten per cent. on last year. The reason is probably to be found in the wide range of new models introduced in the last twelve months. We are trying to build up a stock of good quality apparatus, relying solely on equipment offered in exchange.

Last week we were offered a Noris 8D, with the standard f/2.5 Westarit lens, in part exchange for a new Yashica 8, but we are out of stock of all the Yashica range, and in any case we were not keen on accepting the Noris against a new camera selling at only £23. So, since it was in good order, we proposed a compromise, and offered £10 for it providing the customer spent at least £40 on a new camera. He agreed (after going away to think it over). When the Noris has been overhauled we shall probably sell it at around £16.

Later that day we had a telephone call asking if our offer of £20 for a Specto 500 projector was still open. We were rather taken aback because the last second hand model sold for £25. We checked and discovered that our offer had been made well over a year ago. When we quoted £16, the caller appeared to think that we were breaking some sort of contract by not keeping to our original offer. When we finally concluded the deal, which involved a Eumig P8M, we probably paid about £17 for the Specto in the end, what with a few shillings here and there for spares, but we are assured of a fairly ready sale.

Some cameras we just don't seem to be able to get second hand, notably later models of the pocket-sized Bolex range, but we are quite often offered non-light meter models in exchange for the latest versions with the meter. It would be easy to arrange to have the used ones converted, but the ultimate selling price would not be very much less than that of the new cameras.

We took a B8 into stock in part exchange for a still projector last week. This was the standard B8, with focusing f/1.9 Yvar, and without variable shutter and 36mm. lens. The total price of the slide projector and accessories was fairly low, so we offered a proportionately low price for the B8 — £28. We shall re-sell at about £45 to a customer who has asked to be advised when next we had a second hand model for sale.

A passer-by who stopped and looked

in our window was surprised to see a second hand Eumig C3 camera, one of the later grey ones, going for £35. He came in and examined it and asked a lot of questions, the main theme of them being: "What was wrong with it?" We felt in our bones that a sale would not materialise and eventually he disclosed that he had just bought a similar model at almost ten pounds more. When he had gone we found that the price ticket on our model was wrong! We had paid £25 for the camera and servicing had cost £4, so that our selling price should have been £45, too.

Several customers have drawn my attention — not that it needed drawing — to the letter in *A.C.W.* some weeks ago complaining that part exchange offers are a sales catch. I think it should be pointed out that the dealer who really *deals* knows the market value of the equipment offered to him and can therefore make the highest possible offer. But there is no excuse for his not answering letters.

EDWYN GILMOUR SAYS:

ONE can get the full market value of used equipment only by part-exchanging it for something better. This state of affairs obtains in every trade. It is common practice to fix a minimum price for new equipment to be acquired in part exchange for used apparatus that the dealer does not particularly want. Some dealers put it higher than Trader's £40, others base their offers on the value of the new equipment wanted by the customer, which is much the same thing, except that in the case of the Noris, the offer would have been about £5, simply because of the low price of the other camera. An offer is not a contract, so there can be no question of any breach if it is withdrawn or modified.

8mm. users who want to trade in their non-light meter Bolex cameras for the meter models might well consider getting them converted, for the cost generally works out slightly cheaper that way. Trader's re-sale price of £45 for the B8 is average. The highest second hand price for this camera I have seen is £50.

£35 was obviously much too low for the used Eumig C3, but I think £45 may be a little high. The model is now obsolete, and its successor, the C3R, has itself been replaced by the C3M. One shouldn't have to pay above £42 for a C3 in the very best condition; average selling price is about £40.

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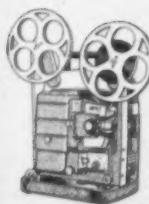
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Some people actually go to see films because they like them!
How misguided can you get?

Knocking Corners Off the Squares

BY STUART GORE, A.R.P.S.

Dear Bullingdon,

How is everything at the culture foundry these days? It will doubtless not be long ere one finds you emerging therefrom with some sort of diploma — at least it will serve to advise the proles that you rarely eat peas with your knife. Since I left . . . all right, was sent down. . . I have come to the conclusion that this is a distinctly square world. We of this generation will find it no easy task to rid of its shams and shibboleths.

They are simply not adult — bereft of all ideas. Yet when one thinks of the old days and the meetings over Joe's Place with the Film Society! . . . By the way, I'm glad they finally decided on changing the name from The Outsiders to Group 22. I always did think the former somewhat chi-chi. I hope, however, that they will stick to the principle implicit in the new name and keep the membership to age twenty-two and under. After all, one is in one's mental prime then. Certainly if one has not said all one has to say by twenty-three at latest one may as well give up.

I must say that we, the original Outsiders, had something to get our teeth into. I don't think those who sat our films out could ignore their message, even though *Parnassus Unmasked* struck rather heavy weather. It was a pity that so much of the "Air of Illusion" stuff should have been under-exposed, simply because some clot forgot to allow for the absorption of light caused by using six folds of chiffon over the lens — absolutely essential, of course, if one was to depict the literary sequences with a sufficiently vague quality, as essentially a drug, a self-induced hypnosis of the mass mind.

And, of course, the mobiles representing "Society", shot in the "Cellar of Life", were hardly improved when those spotlights fell on them. Neither were the spots, incidentally! Rather amusing

when one comes to think of it, though Amalgamated Kino-Meyer from whom we borrowed them were quite sharp about it.

But I still think it was a bit thick on their part to refuse the donation of a further ten thousand feet of stock to remake *Parnassus*, since who is better equipped imagination-wise to experiment and break new ground than a group such as ours? Lack of foresight really. Behind it all one suspects they fear for the future of their ghastly entertainment films.

Not that the general public is much better, and I may say that even joining a local film society has proved abortive. An utterly bourgeois mob if ever there was one. Past productions, among which was one that for some unaccountable reason actually got a Gold Star award, include titles like *Robbie, A Cat Among the Pigeons*, *Brown Owl* (Girl Guide stuff, with adventure as a sort of running gag), and *Tracks Westward* (a rail-way story).

They were quite fairish, technically speaking, and did in fact draw considerable attendances at the repeat local showings. The President said rather smugly, "People like them". Good heavens! and with cinema the greatest medium for the indoctrination of social awareness there has ever been! One doesn't attend a screening merely because one likes pictures. That's not the object. Film societies exist to educate the public, not to give them bilge like this *Tracks Westward*.

There it was, a story built around an engine driver on the Riviera express, and showing the journey from his angle rather than the passengers'. A sort of anaemic *Night Mail* (though that, admirable as it may have been in the less imaginative days of documentary, is now dreadfully demode).

Well, the film was intercut with little sequences of the engine driver's family (whom we saw at the beginning when he left for work). You know the sort of thing. Cut from him consulting a great turnip of a watch in his driving cab to the kitchen clock on his mantelpiece at home . . . re-action shot of wife . . . she crosses to stove . . . cut from steaming spout of kettle to ditto engine smoke-stack . . . passing countryside, montage of wildflowers . . . and so on, and on.

All quite well-contrived, with its

glamour shots of Cornwall, etc., etc. But so straightforward. Nothing to stir the imagination whatever. I mean, a thing like that might be of some use if only it made an attempt to rationalise, to show us an inner meaning. Beauty, after all, is not even skin-deep. No one would know it existed but for painters of the past taking some pains to point it out. And they, of course, were deluding themselves — just another escape mechanism.

No, what should have been portrayed here was the impact on the engine-man's subconscious, those things he dare not admit even to himself. Symbolically, of course. For example, the montage of flowers would be his wife (corny, perhaps, but a suitable convention for the subtopians). Then, as the train goes by, soot and cinders rain about them . . . subconsciously he knows her purity is tainted, as they say. He stares into the glowing heart of the firebox — it is his soul in torment.

Recalled by the shriek of the engine whistle, which brings to mind his children, he knows they are not his . . . we see his eyes, deep set . . . cut to faces of train passengers who, as they swim vaguely in deliberate un-focus, are seen to be horrid masks, of which one typifies Lust, another Greed . . . and so

Just a brief outline, of course. And the whole film might be entitled *Whither?*, or even more symbolically, *Flowering!* But no, they have to make a storified Fitzpatrick! I suppose one can put it down to the minds of that generation having become stultified with the passing years — the majority of the members are on the shady side of thirty, you know.

Too utterly deadly. So much so that I've decided to withdraw and make a film on my own, in collaboration with a fellow whom I only know as Sholto. I met him in an Espresso where it seems he lives, mostly on coffee, spaghetti and aspirin, between intensive bouts of painting. Poor devil, that's about all he can afford on National Assistance, since the State refuses to face the fact that sooner or later it must, if we are to survive as a nation, keep its intellectuals in decent freedom.

However, he's an extraordinary chap — well out of this world, if you take my meaning — and has evolved a most stimulating new art form with gravel,

cold water glue and multi-coloured dyes. He mixes the first two together on sheets of corrugated iron (which he claims gives a fourth dimension), and dribbles the dyes over them with his eyes closed — to induce greater concentration.

The results certainly make one think. But he's become interested in filming because his own art is rather stagnating at the moment, through no fault of his own. He's run out of gravel due to the spell of icy weather lately, resulting in all the bins being emptied by the roadmen. And the most brilliant of his dyes were left-overs from a hand-woven sock place in Kentish Town which has closed down for want of patronage. People can be crassly unimaginative about what they wear, don't you think?

So we're to collaborate. The film is to be called *Shadows*, having as its theme the fact that the world, and indeed living itself, is no more than an illusion. It will involve quite ordinary people: Patrick, who is chucker-out in a Soho dive — and also a poet. Valerie, an artist who designs toilet fixtures, and is Patrick's friend. She is married, of course, to someone else, Wilfrid, who is actually a misogynist though he is a Civil Servant and loves children. (They have four children between them.)



"... evolved a most stimulating new art form"

We will need some assorted children but little else, since the whole action of the film will be in shadow-silhouette, to strengthen the illusory nature-of-living effect. The background for these will be just plain white tiles, symbolising the only real world.

This is as far as we've gone at the moment. Tomorrow after Sholto comes back from the National Assistance office we anticipate getting down to the full script. This I will give you in some sort of detail when next I write.

Ever thine, MICHAEL.

News from the Clubs

Competitors in Taunton C.C.'s contests are offered a choice of subject. For the latest it was pets and transport. Most entrants chose the latter. A Premium Bond went to the winner, Mr. Hastilow, languages master at Taunton School. Subjects for the next competition (results to be screened on June 14th) are proverbs and home help. Mar. 8th: demonstration of the Cinecord by K.G.M. Ltd. Meetings are held in the Public Library. (J. T. Bass, 88 Priors Wood Road, Taunton, Somerset.)

All three gauges are represented in the Spa C.S. of Tunbridge Wells. The club is to begin work soon on what is described as an "unusual" documentary (probably to be made on 9.5 mm.), but offers no indication of why it is unusual. Members' own equipment will be used for a forthcoming exercise in tape recording, and a number of film shows is to be mounted in a large hall, which will also be used for filming. New members welcome. (H. Chalkley, 26 Kirkdale Road, Tunbridge Wells, Kent.)

Members of eleven clubs in the South London Association of Cine Societies attended the Association's first amateur film festival at the West Thornton Heath Community Centre. The afternoon session was devoted to continental films: *Juke Box*, by Oscar winner Herman Wynts of Belgium, which appeared to bewilder some of the audience; *The Life*, by Paas of Norway, which was more to their taste — modelling clay used to interpret the story of evolution; *The Magic Tape*, B.A.S.F.'s well-known exposition of the uses to which tape can be put; *Magic*, by Brusse of Holland — how misfortune attended a thief who stole a key reputed to have magical powers; and Wynt's *Solitude*, a sensitive study of loneliness.

The evening — and much of the night — was given over to members' films: *Waste Not*, by John Reed (North Downs C.S.): collection, sorting and reclamation of refuse; *Watching Briefs*, by Brian Willoughby (Cheam C.C.): briefs of the kind seen at swim pool and seaside — the film was an entry for a competition, "Men at Work"; *The Pembrokeshire Corgi*, by Kingston & District C.C.: its history and breeding; *Old Tyme Cricket Match*, by John Hornsby (Welling & District C.C.): record of a local event; *Magician's Stand In*, by Kent A.C.C.: misadventures of a last minute deputy.

Is This Your Life?, by Sevenoaks C.S.: domestic record; *More Haste Less Speed*, by Mike Elderton (Welling): speeding down a steep hill, a motorist meets disaster; *For Sale*, by Gordon Brown (Purley & District F.S.): a car that continually breaks down is put up for sale; *The Party*, by Roy Sutton (Croydon C.C.): small girl dreams of one; *There Is No War*, Cheam C.C.'s Oscar winner: a thriller set in dockland; *Whistle and I'll Come to You*, by Brian Rice (North Downs): ghost story; and *This Is Today*, by Gordon Brown (Purley): modern houses compared with the old.

And that's not all: there were discussions, in which most of the producers took part, on every film; and refreshments; and an informal get-together between the two sessions. The S.L.A.C.C. has every reason to be well pleased with its first venture in the festival field. (T. Combs, 27 Woodstock Road, East Croydon, Surrey.)

There is friendly rivalry in Torbay A.C.C.: two units are making story films and are

keeping their activities secret from each other; but unless both films consist wholly of exteriors one imagines that the veil is bound to be pierced now and again. The fact that one group is using 16mm. and the other 8mm. should be offset, they say, through the first working in monochrome and the second in colour. Entry for the annual competition is up this year. (Philip Linder, 31 St. Marychurch Road, Torbay.)

A 16mm. sound film, colour, sponsored by the school board, on the daily round in a private school at Hoylake, is being made by Liverpool A.P.A. Cine Section. The parent association was founded in 1853; the cine section is of more recent origin! It meets on alternate Tuesdays in Blue Coat Chambers, just off Church Street; new members always welcome. (J. G. Hincks, 36 Court Hey Avenue, Liverpool, 14.)

Sutton Conservative C.C. believe in seeing what other clubs are doing. They recently acted as hosts to Epsom C.S., and on March 27th Cheam C.C. is to visit them. Epsom brought a number of their own films with them, all with tape or optical sound — "a welcome change", say Sutton, "from our own silent efforts". Among the films shown at a later Sutton meeting was the Planet F.S. Oscar winner, *Could This Be You?*, about a children's hospital, and *This Is the B.B.C.*, which is proving a very popular item for club programmes; so, too, is *The Magic Tape*, shown at the S.L.A.C.C. festival (see above).

Castle Bromwich C.S. happily report standing room only for their first film show at the Town Hall, Coleshill. The films: the Ten Best, most of which went down well, but *The Last Chance* was criticised as being out of sync, in places ("if it was not possible to do it satisfactorily, it would have been better not to have done it at all"), and *The Picture* was panned for poor screen quality. ("8mm. films should not be screened in large halls or accepted for the Ten Best competition") (R. J. Hales, 265 Chester Road, Castle Bromwich, Birmingham.)

Two sponsored films with Croydon as their subject are being made by Croydon C.C., and two other films of local interest — on the changing face of the district and Croydon Millenary — are also in production. These are all 16mm., as is the comedy, *Handsome Rewarded*, which should be finished this month. Several members are engaged on 8mm. films of their own, the club production, *The Life of a Pair of Shoes*, is in its closing stages, and 8mm. units will soon be planning new club films. Roy Sutton's *The Party* gained first place in the annual competition. The judge was Bert Wicks, secretary of the B.A.C.C.C. and member of the Council of the I.A.C. (F. A. W. Palmer, 27 Waynflete Avenue, Croydon, Surrey.)

Symptomatic of the increased vitality of Portsmouth C.C. was the attendance at the February meeting, 30 of the 35 members being present. There was a vigorous discussion on a number of plots for a Ten Best entry, and two have been chosen for scripting. Indications are that the final choice will be a comedy. But the response to the competition for a 50ft. reel on a Christmas theme was a sharp disappointment: only one entry, on the making of seasonal decorations. (D. Reynolds, 76 Evelyn Road, Farlington, Portsmouth.)

NEW CLUBS

Wandsworth C.C. meets every other Wednesday at 8.30 p.m. at 83 Replingham Road, Southfields, S.W.18. Next meeting: Mar. 8th. Details from the chairman, G. Wyatt, at that address, or from the hon. sec., C. Flack, 30 Cromford Road, West Hill, S.W.18 (Vandyke 4711.)

A new club is proposed for Driffield, Yorks. Potential members should contact A. Stonehouse, Gimli House, Bridlington Road, Driffield.

Solutions to Studio Jargon (see page 260)

1. "We'll shoot it without bothering to synchronise camera and sound recorder."
2. "Sorry, can't make your print. The two lengths of film have the emulsion on different sides" (as when cutting a print from a negative in with reversal film).
3. "Close the barn-doors on the spotlight to give a narrow vertical beam".
4. "Who pays for the first test print?" (This print is always twice as expensive as subsequent prints, since it has to be graded, or matched scene for scene.)
5. "Switch off the ordinary house lights."
6. "What kind of lens has (the camera) got?"
7. "Raise that piece of studio furniture a few inches by putting blocks of wood under the legs".
8. "Put a screen by the side of that 500 watt spotlight to stop the light from reaching the camera lens".
9. "Use a clapper board or take-board before each scene is shot".
10. "Come two feet nearer camera please" (said to a performer, as in stage jargon).
11. "Switch on the footage counter" (in dubbing theatres, a picture of the footage counter can be superimposed on the screen to help the commentator keep his timing).
12. "The lighting is too bright on her face".

Cut and Come Again—continued.

suggestions?). A stout needle stuck in a wooden meat skewer is used for picking out the hard cake of emulsion which from time to time blocks up the scraper.

Trims and duplicate shots worth keeping are stored in surplus typewriter ribbon tins, which are ideal for the purpose. These are labelled with self-adhesive tabs and can be roughly grouped for storage in 35mm. cans, which hold sixteen, with a larger tin in the middle for lengths of leader. For cleaning film I use a piece of lamb's wool — actually an unused polishing bonnet from a home workshop outfit — kept scrupulously clean in a polythene bag and moistened for use with carbon tetrachloride.

As Mr. Sewell has often pointed out, there are many refinements in a professional editing bench which are denied to the amateur. In the absence of a means of timing shots, the length of frames has to be measured. For this I have sellotaped to the front edge of the board a piece of white leader with the frames numbered from 1 to 72 in blooping ink. Another grouse is the way the picture goes out of focus the instant that tension on the winder relaxes. The smaller illustration shows an attempt to cure this by fitting adjustable brakes — an old projector belt cut in two and pulled tight over the rewind hubs.

A real asset would be some way of reading magnetic sound tracks, but so far this has proved outside the narrow limits of my handyman abilities. Yet there is no doubt that good editing facilities help the amateur to turn out a more polished product in many ways. By minimising the labour of shuffling and rejoining, he is encouraged to build effective sequences and cut out all those tiresome empty frames, jolts, flashes and flickers of edge fogging that so distract from smooth presentation.

Moving Coil Microphone — continued.
cut out, from stiff but not too heavy cartridge paper. The inside diameter circle is $\frac{1}{4}$ in., while the outer is $2\frac{1}{2}$ in. The latter can be reduced a little if the finished cone is too high for the case being used. The exact sector of the circle one must cut away can best be determined by trial, the idea being that the paper cone must match the angle of the cone of the microphone unit. A dummy run with a spare piece of paper cut to shape will immediately show how the paper cone is fitted.

The paper is joined with a slight overlap (shaded area in Fig. 1), say no more than $\frac{1}{8}$ in., an adhesive such as Pliobond being used for the joint. The centre hole of the paper cone should give about $\frac{1}{8}$ in. overlap on to the cone of the microphone unit, and is stuck in place with the adhesive. Take care not to distort the centre of the unit's cone; keep the adhesive well away from the centre (domed) region. When dry, the paper cone can be tried inside the case; if it is too high, it can be gently trimmed so that it will fit inside the closed lid without touching it.

Before final assembly, paint the exterior of the case — black crackle air drying paint (*Pant*) was used on the case illustrated. When the paint is dry, stick a piece of speaker fabric — the stiff type — size about $3 \times 2\frac{1}{2}$ in. to the inside of the lid over the aperture.

The resulting microphone compares surprisingly well with any commercial moving coil model costing under £5. For some work it is useful to have one microphone with the additional paper cone, and one without it. The latter has proved ideal for use outdoors with a Gramdeck unit, as it is sensitive enough to record nearby speech but does not pick up distant noises. When greater sensitivity is needed, the microphone with the extra cone is used. Which is best for a given set of circumstances naturally depends partly on the degree of amplification available.

Do-It-Yourself Stall — continued.

There would be a sequence dealing with different effects: cardboard cut-

outs of vertical bars to give the appearance of the shadow of a prison window, or horizontal bars to give the appearance of the shadow of shutters on a sultry afternoon; or abstract designs which cast interesting shadows without being intrusive. I should also want to try out the effect of sunlit water that one sees reflected inside a boat, or under a bridge; I know that it can be achieved by dropping bits of broken mirror into a bowl of water, and moving the bowl about so that the mirror catches the light from a lamp — but I should like to try it out myself.

The final sequence would deal with changes of speed, experimenting with slow and fast motion, and would help me to get clear all that tricky business of stopping up (or is it down?) in compensation. Here, as in the previous sequence, there would be a change of angle for every shot.

The sequence would begin with extremely slow motion, showing floating clouds, drifting water, and dancing figures; it would work up gradually to normal speed in a series of cuts of gradually decreasing length, and would then become faster and faster, with the cuts getting shorter and shorter, until I had a brilliant pyrotechnic display of leaping figures in a series of dazzlingly rapid cuts. The sequence, and indeed the film itself, would end with a speeded-up athlete leaping up and out of one shot, followed by a slow-motion shot of a stone dropping into a wide sheet of water, with ripples spreading slowly further and further out, and the picture fading slowly into darkness.

That is the kind of film I should want to make if I were a cameraman; since I am not, the film is unlikely to be made — unless, of course, you are sufficiently interested in the idea to Do-It-Yourself.

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4-5 second shots of any early Pathescope 9.5 mm. cameras in operation.—Robert J. Linn, 21 Eroll Road, Romford, Essex. Unlike most nine-fivers, Mr. Linn did not start with this gauge but changed to it from 16mm. We have had over forty enquiries for the issue of A.C.W. for July 1958 (referred to by a correspondent recently) containing the article "I Made a Perforating Machine". This issue is now out of print, and if readers have any to spare and would be kind enough to forward them — or the pages containing the article in question — to us, we will gladly send them to enquirers, together with the name and address of the donor.

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In 1960 20th Century Movies bought more advertising space in A.C.W., than all the other dealers in Scotland put together, its natural the largest advertising is from Scotland's largest Cine Dealer, 112 Queen Margaret Drive, Glasgow, N.W.

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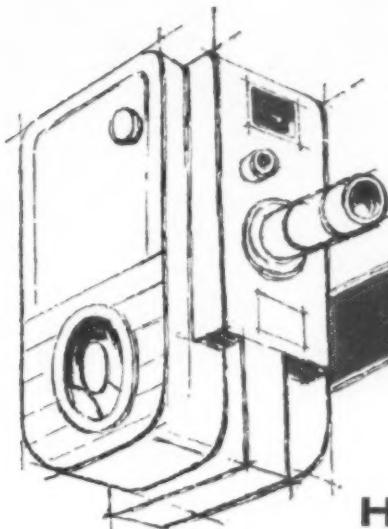


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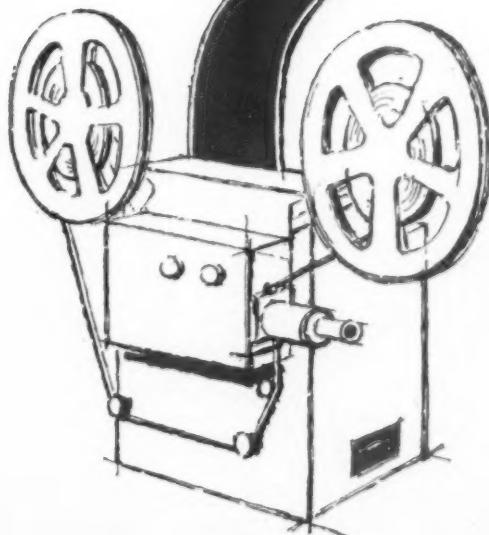


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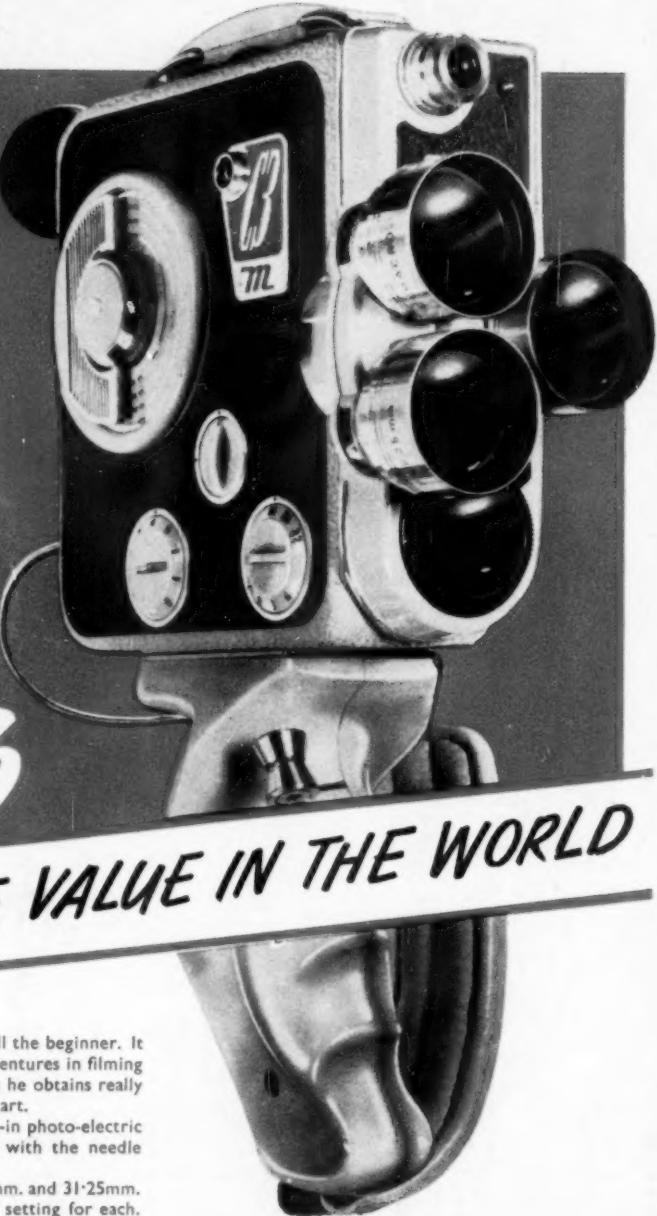
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